

MS
21









MS 21

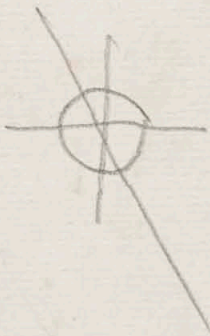
The Book



The Booke of John Townsend Jun^r

3

XXXIV. B



N pr



Handwritten text, likely a title or signature, written in a cursive script.

7

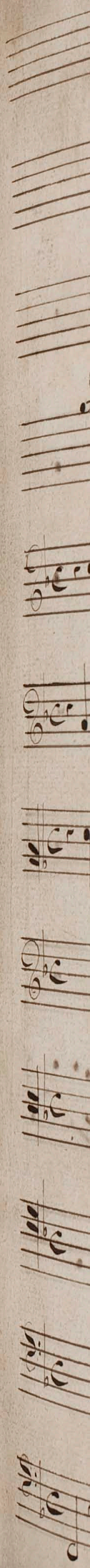














K. Arthur
An
Opera
H. Purcell

(Collected)

Savage

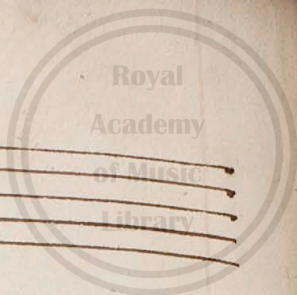
John Townsend

W. Thomas
Charterhouse

1817

1698
9

Musical score for *K. Arthur* by Henry Purcell, arranged by John Townsend. The score is written on eight staves. The first three staves contain musical notation, while the remaining five staves are empty. The notation includes various note values, rests, and bar lines.



Single

Woden first to thee a milk white Steed in battle won we have

A handwritten musical score for a single voice part. It consists of ten staves. The first four staves contain a melodic line with various note values and rests. The fifth and sixth staves appear to be empty or contain very faint markings. The seventh and eighth staves contain a more complex melodic line with many sixteenth and thirty-second notes. The ninth and tenth staves contain a lower melodic line, likely for a second voice or a basso continuo. The lyrics "Woden first to thee a milk white Steed in battle won we have" are written in a cursive hand below the seventh staff.

Cho:

Cho

Cho

sacrificed

A handwritten musical score for a choir part, visible on the right page of the manuscript. It shows several staves with musical notation. The lyrics "Cho:", "Cho", "Cho", and "sacrificed" are written in a cursive hand next to the corresponding staves.



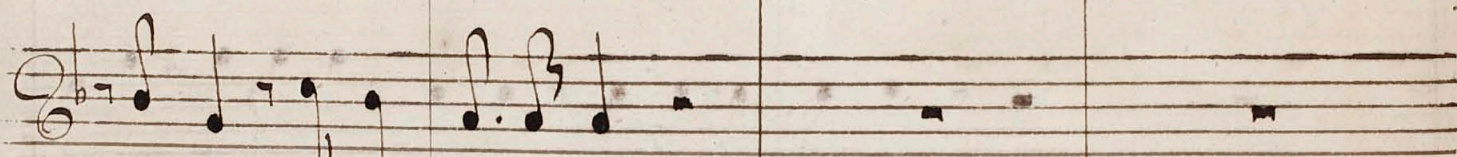
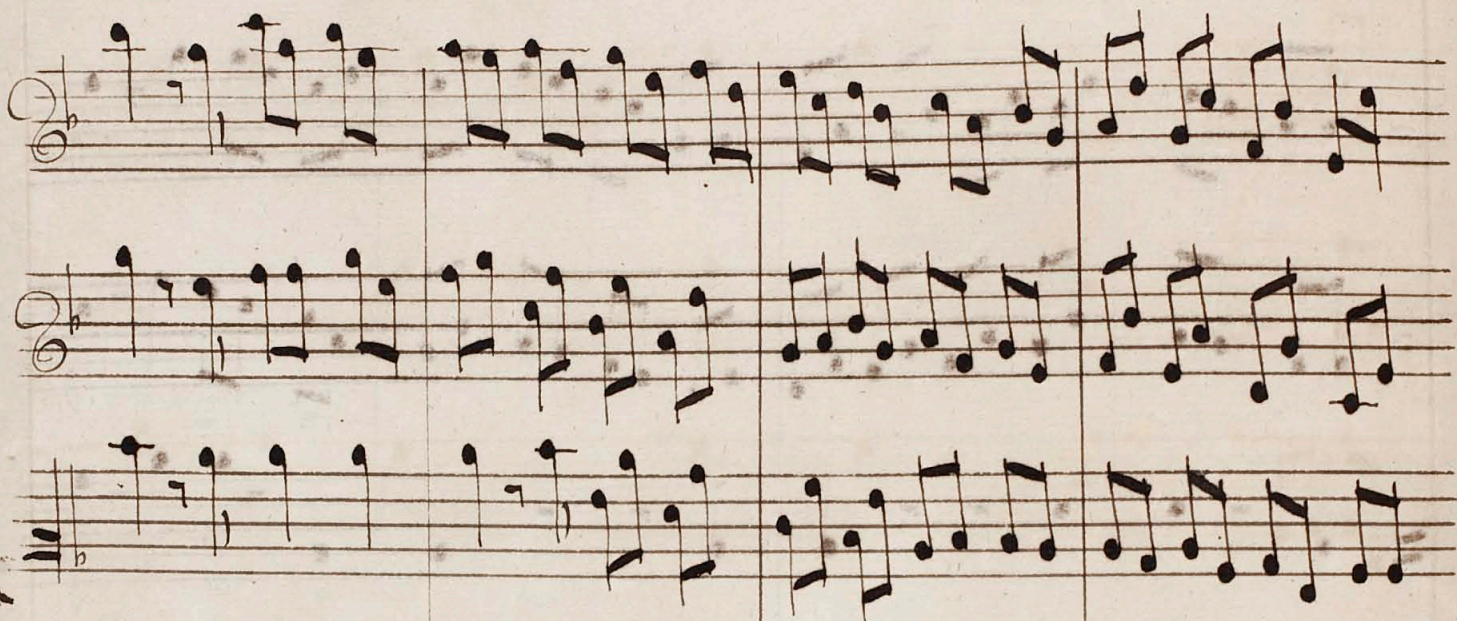
Handwritten musical notation on three staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The third staff is in bass clef with a key signature of one flat. The notation consists of eighth and sixteenth notes, some beamed together.

Chorus: Wee have sacrific'd wee have sacrific'd wee have
Handwritten musical notation on two staves. The first staff is in treble clef and the second is in bass clef, both with a key signature of one flat. The lyrics "Chorus: Wee have sacrific'd wee have sacrific'd wee have" are written below the notes.

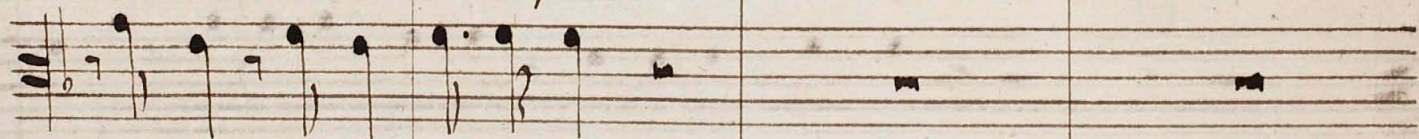
Chorus Wee have sacrific'd &c
Handwritten musical notation on two staves. The first staff is in treble clef and the second is in bass clef, both with a key signature of one flat. The lyrics "Chorus Wee have sacrific'd &c" are written below the notes.

Chorus Wee have sacrific'd &c
Handwritten musical notation on two staves. The first staff is in treble clef and the second is in bass clef, both with a key signature of one flat. The lyrics "Chorus Wee have sacrific'd &c" are written below the notes.

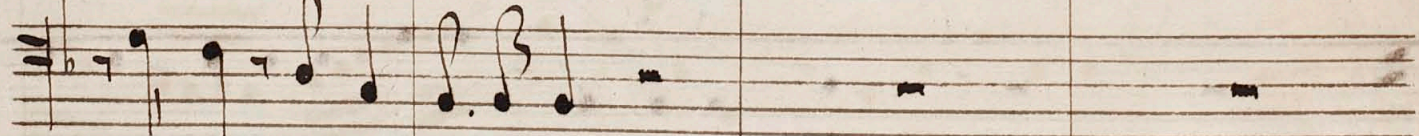
Sacrific'd Wee have sacrific'd wee have sacrific'd wee have
Handwritten musical notation on two staves. The first staff is in treble clef and the second is in bass clef, both with a key signature of one flat. The lyrics "Sacrific'd Wee have sacrific'd wee have sacrific'd wee have" are written below the notes.



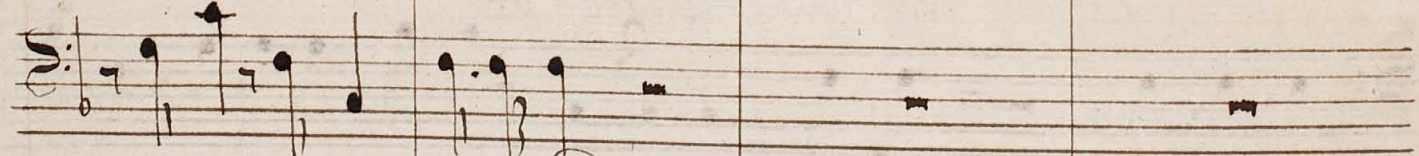
wee have wee have sacrific'd



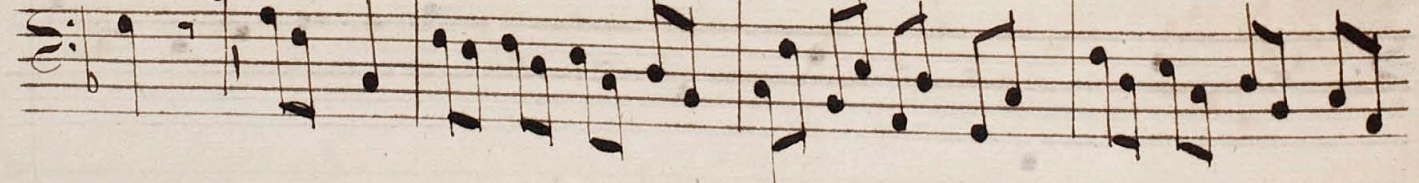
wee have &c



wee have &c



Wee have we have sacrific'd





Handwritten musical notation on four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The word "Soft" is written in cursive below the first staff. The notation consists of various note values, including eighth and sixteenth notes, and rests.

Let y^e next oblation

Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one flat. The second staff contains the lyrics "Let our next oblation be to Thor the Thun" written in cursive. The notation includes various note values and rests.

Handwritten musical notation on one staff. The notation includes various note values and rests. There are two "6" markings above the staff, likely indicating a measure rest for six measures.

Tull

Ho: Wee have sacrific'd we have

Cho: Wee have sacrific'd we have

... driving son of such another Wee have &c

76 Cho Wee have sacrific'd we have



Handwritten musical score on a single page, numbered (7). The page contains ten staves of music, with the lower staves including lyrics. The notation is in a historical style, featuring treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written in cursive script.

The lyrics on the page are:

Sacrific'd we have we have we have sacrific'd

Sacrific'd &c

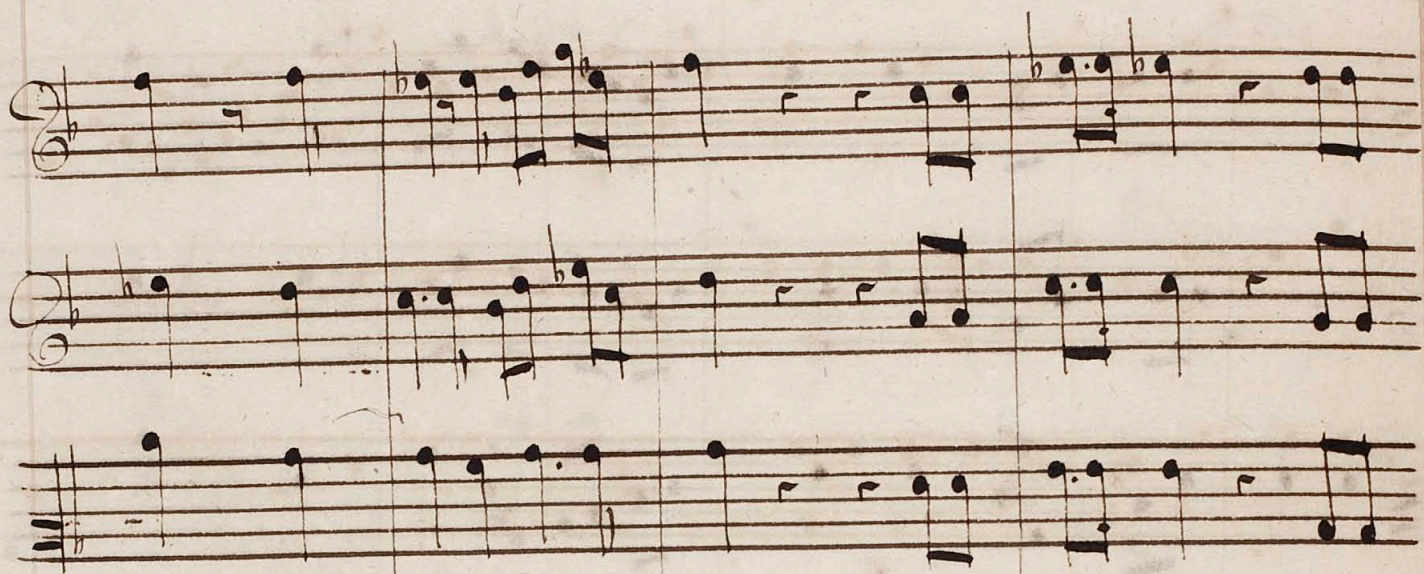
Sacrific'd &c

sacrific'd we have sacrific'd

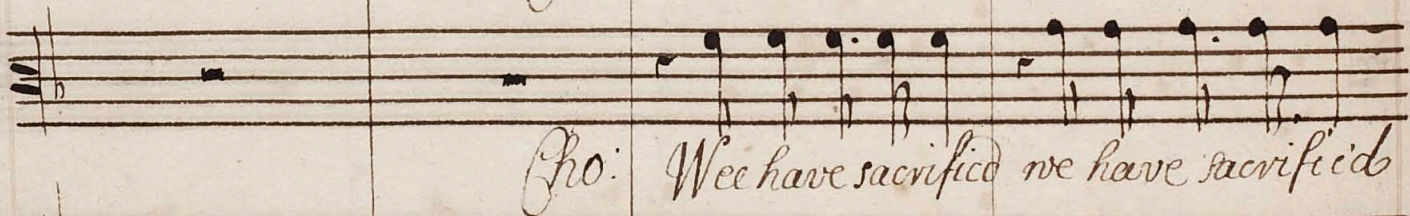
A Third of Freeland breed was

He to Wodens wife and to Thors mother and now now now wee

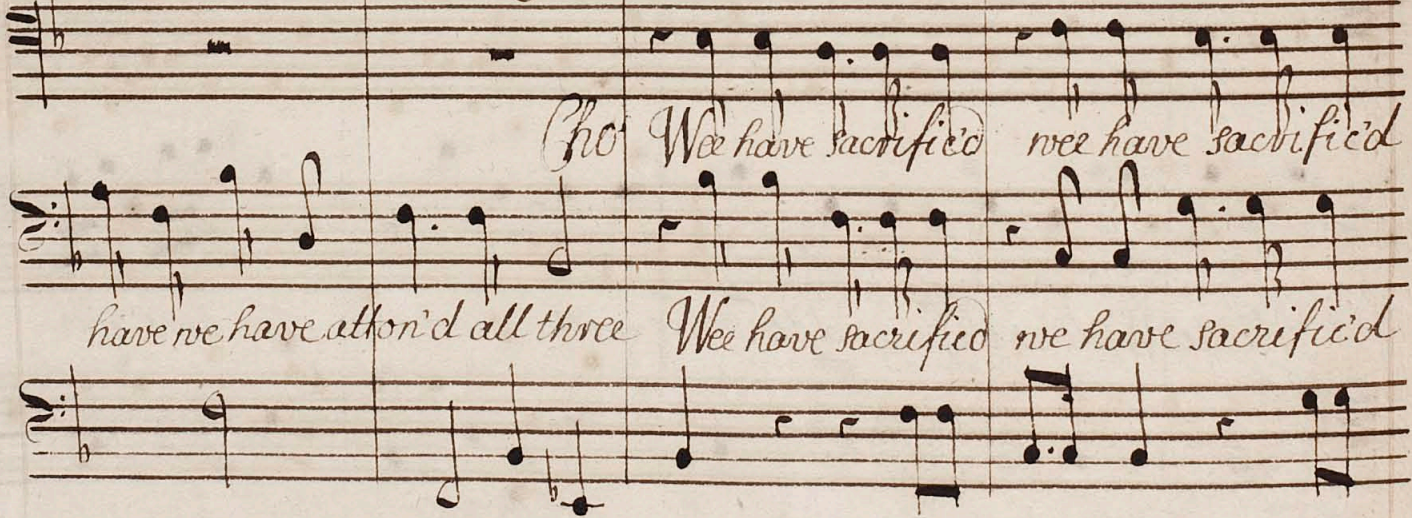
Breed now



Cho: Wee have sacrific'd we have sacrific'd

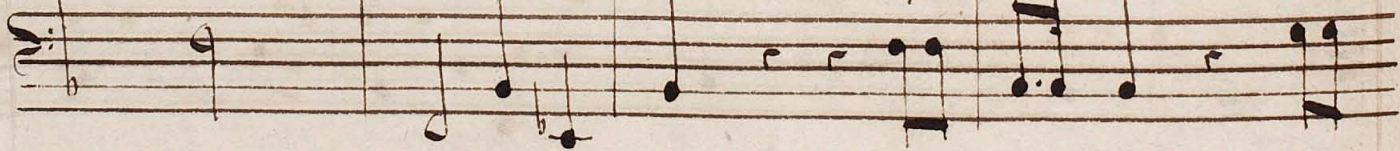


Cho: Wee have sacrific'd we have sacrific'd



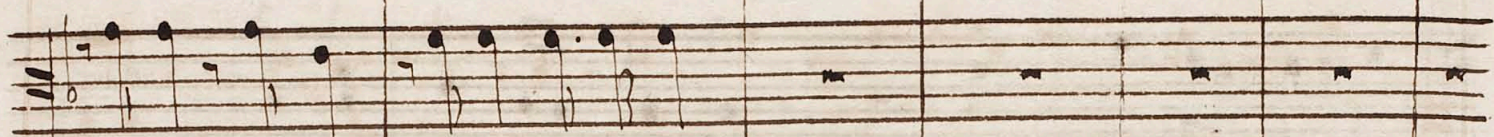
Cho: Wee have sacrific'd wee have sacrific'd

have we have atton'd all three Wee have sacrific'd we have sacrific'd





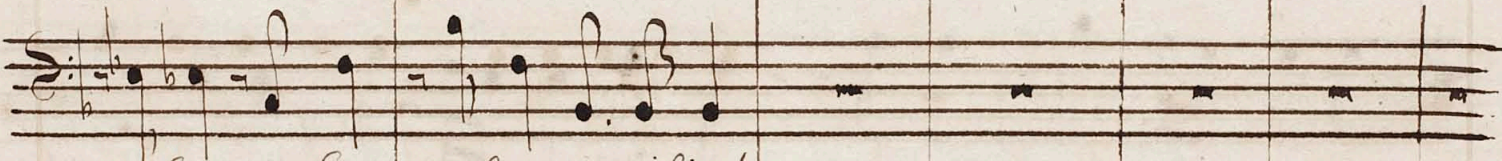
wee have we have wee have sacrific'd



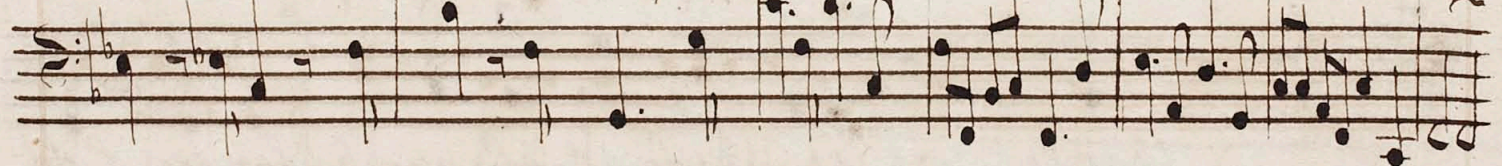
wee have we have &c



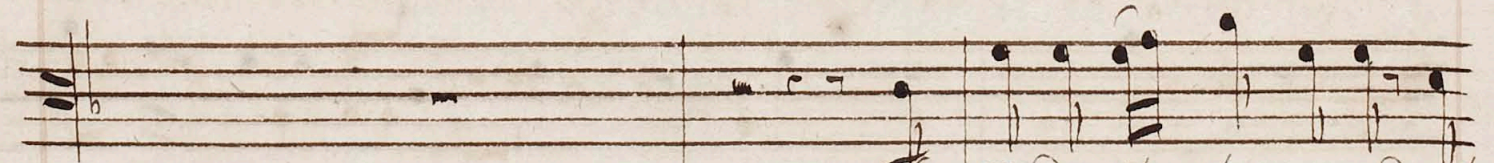
wee have we have &c



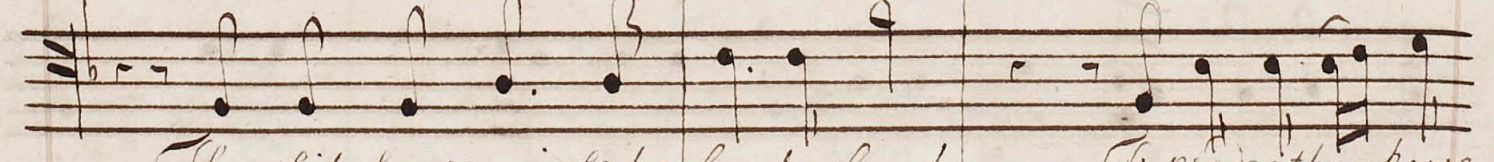
we have we have we have sacrific'd



Verse

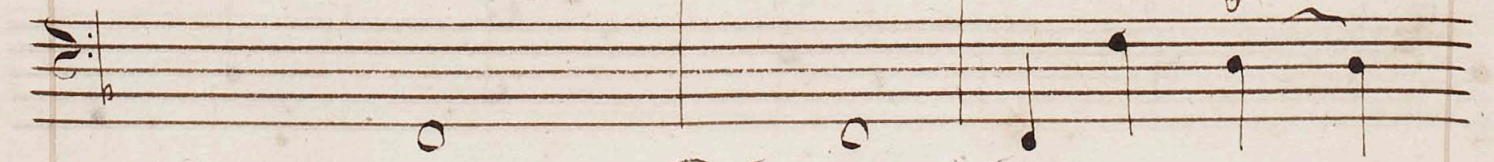


To Woden thanks we render to



The white horse neigh'd a loud a loud

To Woden thanks we



Woden thanks we render to Woden we have won'd to Woden to
render To Woden thanks we render to Woden we have won'd to

Woden we have won'd thanks thanks thank, to
Woden we have won'd To Woden thanks we render

Woden thanks we render to Woden our De fender thanks
thanks 4 thanks to Woden our De fender to

thanks thanks thanks to Woden thanks we
Woden thanks we render to Woden thanks we render to



to
to:
to

render thanks thanks thanks to Woden our De =

Woden thanks we render thanks to Woden our De =

to

to

to

anks
to
to
nk, we
to

= fender thanks thanks to Woden our De fend^r to Woden our De =

fender thanks to Woden our De fend^r to Woden our De =



Handwritten musical score on page 14, featuring multiple staves with notes and lyrics. The lyrics are in a historical or archaic form, likely Old English or Old Norse, and include the phrase "To Woden thanks we render to Woden thanks we rend thanks".

The score consists of several systems of staves. The first system has four staves with notes. The second system has four staves with notes and the lyrics "To Woden thanks we render to Woden thanks we rend thanks". The third system has four staves with notes and the lyrics "To Woden thanks we render to Woden to". The fourth system has four staves with notes and the lyrics "To Woden thanks we render to Woden thanks we". The fifth system has four staves with notes and the lyrics "To Woden thanks we render to Woden thanks we rend thanks we".

There are also some marginalia and corrections, such as "= fender" written on the left side of the third and fourth systems.

thanks thanks thanks we render to Woden our de-
Woden thanks we render to Woden our de fend to Woden our de-
render to Woden thanks we rend than we rend to Woden our de-
render To Wod thanks we rend to Woden our de-

Handwritten musical score on page 16, featuring five systems of staves with notes and lyrics. The lyrics are written in a cursive script below the staves.

System 1:
= fender to Woden thanks we render thanks thanks to Woden ou defend

System 2:
= fender to Woden thanks we render thanks thanks to &c

System 3:
= fender thanks thanks thanks thanks to &c

System 4:
= fender thanks thanks ~ 2 thanks thanks to Woden ou defend?

thanks thanks thanks thanks to Woden our De

thanks thanks thanks thanks to Woden our De=

thanks thanks thanks thanks to Woden our De=

thanks thanks thanks thanks to Woden our De=



Handwritten musical score on page 18, featuring multiple staves of music and lyrics. The lyrics are written in a cursive script and include:

= feno to woden ou de feno

= feno to woden ou de feno

= feno to woden ou de feno

= feno to woden ou de feno

The lot is cast and

Continuation of the handwritten musical score on the adjacent page, showing staves of music and lyrics. The lyrics include:

Can fan placid

of mortall care

Gloria

In fan plac'd of mortall care you shall y^e shall be eas'd

of mortall cares y^e shall be eas'd

Chorus

Brave

Brave souls to be renown'd in story to be renown'd in

souls to be venownd in story Brave souls to be venownd in
story to be venownd in sto — Brave souls to
sto ry to be ve nownd ve nownd in sto
Brave souls to be venownd in story Brave

sto ry Brave souls to be venownd in story to be venownd in
be venownd in story to be ve nownd in story to be ve
= ry to be ve nownd in story Brave souls to
souls to be venownd in story Brave souls to be venownd in

Handwritten musical score on page 22, featuring ten staves of music. The lyrics are written in cursive script below the staves. The music is written in a single system across the page. The lyrics are:

story to be re nownd re nownd in story
= nownd re now nd in story
be re nownd in story to be re nownd in story
story to be re nownd in story



Handwritten musical score on page 23, featuring multiple staves with musical notation. The notation includes various note values, rests, and bar lines. The word "Brave" is written in cursive on the right side of the page, indicating a tempo change.

The score is written on 12 staves. The first four staves contain a melodic line with many sixteenth and thirty-second notes, often beamed together. The fifth staff has a few scattered notes. The next three staves (6-8) are mostly empty, with only a few notes in the first staff of this group. The final staff (9) contains a melodic line similar to the first four staves. The word "Brave" is written in cursive on the right side of the page, between the fourth and fifth staves.

souls to be venownd in story to be re nownd re nownd

Brave souls to be venownd in story to be venownd re

Brave souls to be venownd in

Brave



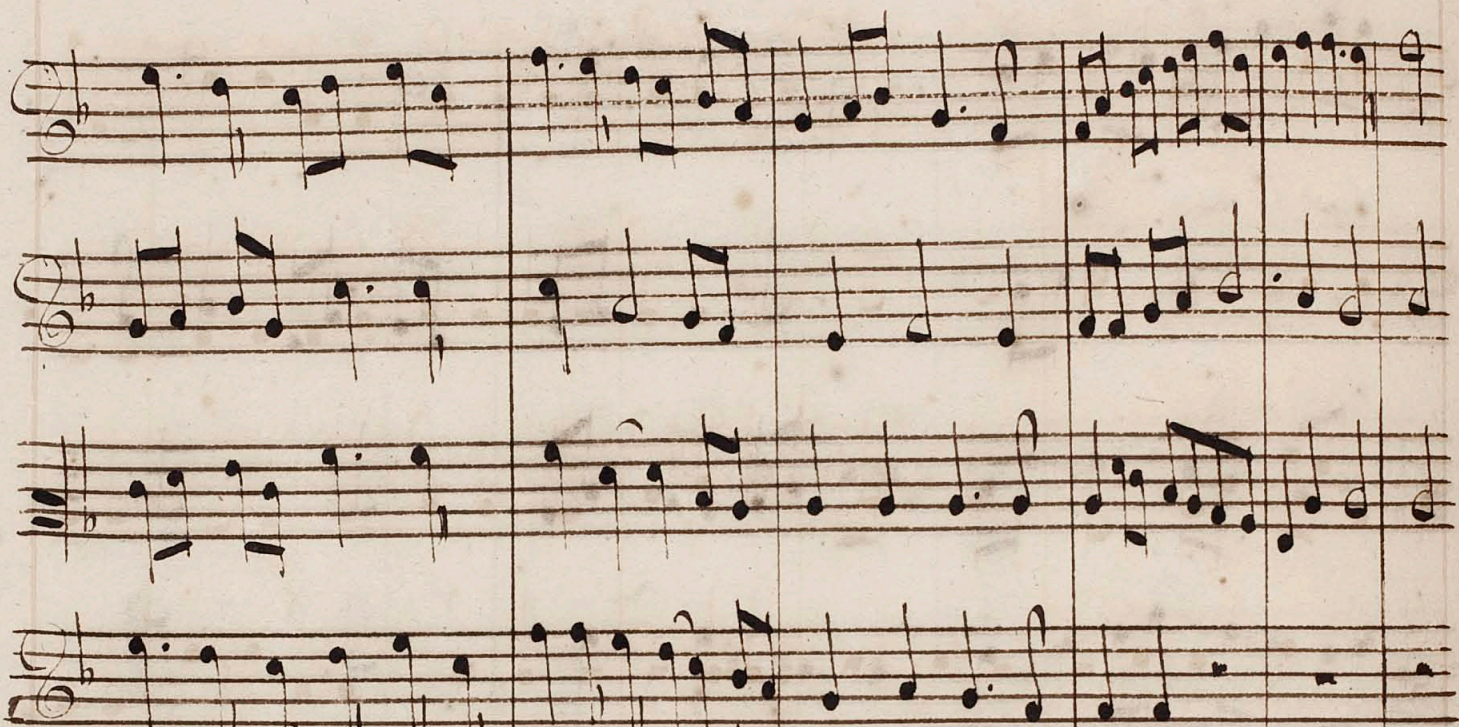
Handwritten musical score on page 25, featuring multiple staves with notes and lyrics. The lyrics are written in cursive and include:

... in story brave ~ Souls brave

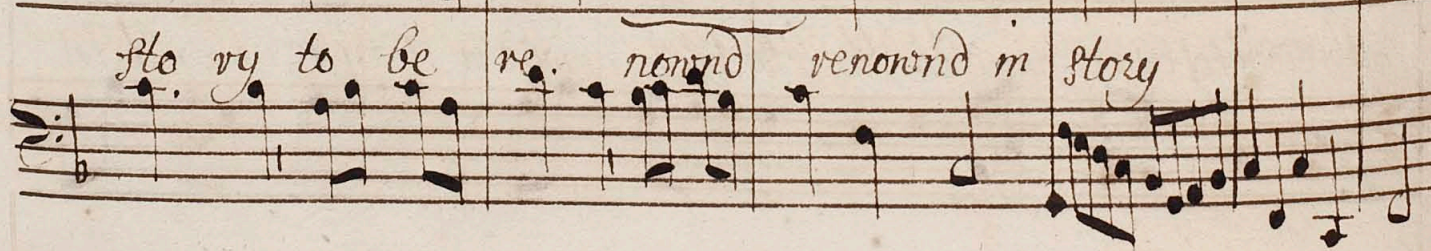
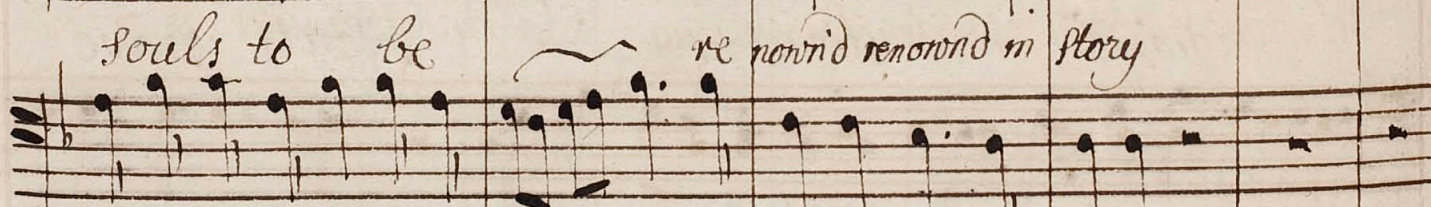
nownd in story brave Souls brave

story to be renound in story re now in sto ry to

Souls to be renound in story to be re nownd in story re nownd in



Souls to be renowned in story to be renowned renowned in story



Honor prizing death dispising Fame, acquiring by expiring

Honor prizing death dispising Fame acquiring by expiring

Honor prizing &

Honor prizing death dispising Fame acquiring by expiring

Dye and reap the fruit of Glory dye

Dye and reap the fruit of fruit of Glo ry

Dye and reap the fruit of Glo

Dye and reap the fruit of Glo ry dye and

and reap dye I reap y fruit & reap y fruit of Glory

dye ... dye and reap & reap & ry dye and reap y fruit of Glory & reap & ry dye & reap y fruit of Glory

reap the fruit of Glo ry dye & reap y fruit of Glory

Verse

I call I call I call you all to Wodens Hall your

Temples ro

und 10th Ivy bound in Gobbeth

Crown'd

and plenteous plenteous Bowls and plenteous plenteous

Bowls of burnish'd Gold

where ye shall laugh & dance & quaff

where ye shall laugh & dance & quaff

& Juice it makes y Britains bold

the Juice that makes y Britains bold

... where ye shall

laugh and dance where ye shall laugh & dance & quaff y juice y makes y juice y

makes y Britains Gold y juice y makes y juice y makes y Britains Gold

Cho: To Wodens Hall all all to Wodens Hall all all

Cho: To &c

Cho To &c

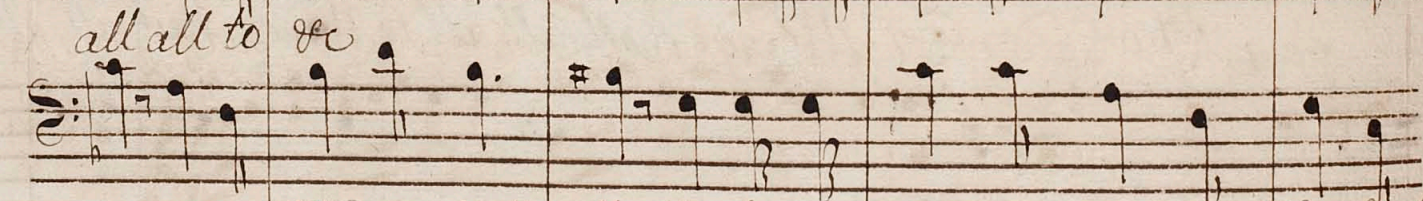
Cho To Wodens Hall all all to Wodens Hall all all



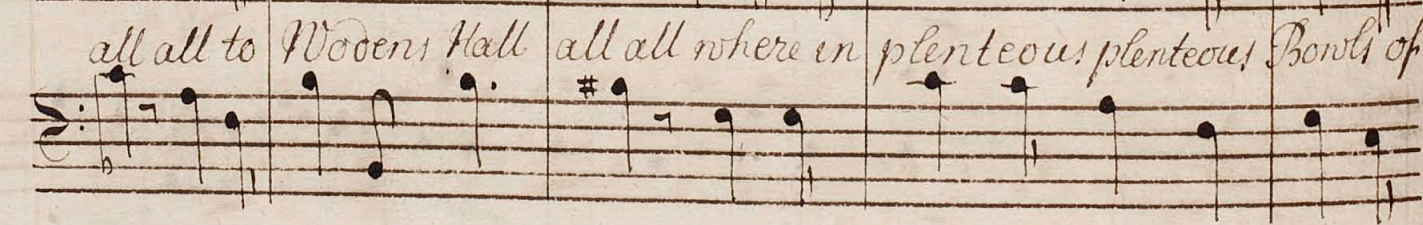
all all to Wodens Hall all all where in plenteous plenteous Bowls of



all all to &c



all all to &c



all all to Wodens Hall all all where in plenteous plenteous Bowls of

burnish'd Gold we shall laugh & dance & quaff

burnish'd Gold we shall laugh and dance & quaff we shall laugh &

burnish'd Gold we shall laugh shall laugh & dance & quaff we shall

burnish'd Gold we shall laugh & dance & quaff & juice that

wee shall laugh and dance & quaff wee shall laugh & dance and
dance shall laugh & dance & quaff ... we shall laugh and
laugh and dance we shall laugh and dance ... and quaff
makes that makes y Britains bold ...



Handwritten musical score on page 35, featuring multiple staves with notes and lyrics. The lyrics are written in cursive and include:

quaff the juice that makes $\text{\textcircled{G}}$ Britain's bold

quaff shall laugh & quaff ---

wee shall laugh & dance & quaff the Juice that

we shall laugh & dance and quaff the

The score includes various musical notations such as treble and bass clefs, notes, rests, and bar lines. There are also some numerical markings below the staves, possibly indicating fingerings or measures.



... .. Shall laugh & dance shall

wee shall laugh & quaff the Juice that makes the Britains

makes the Juice & makes & Britains bold

Juice that makes & makes the Britains bold shall

laugh and dance shall laugh & dance & quaff y^e juicy makes the

bold --- the juicy makes y^e Juice that

wee shall laugh & dance & quaff y^e juice y^t makes the

laughs dance and quaff & dance & quaff y^e juice y^t makes the

juice that makes y Britains bold y Juice y makes y juice that
that makes y Britains &c
juice that makes y Britains &c
juice that makes y Britains &c makes y juice that



Handwritten musical notation on five staves. The lyrics "makes the Britains bold" are written below the notes on the first four staves. The notation includes treble and bass clefs, a key signature of one flat, and various note values and rests.

Exeunt omnes

Trumpet 1st *soft*

Trumpet 2^d

Hautboy 1st

Hautboy 2^d

Loud *soft*

loud

And if you dare our

And rebound we com

double beat of the th

Verse

soft

Come if you dare our Trumpets sound Come if ^{ye} dare the

loud

Goes re bound we come we come we come we come says I double double

double beat of the thundering Drum

Chorus

Chorus

Handwritten musical score for a chorus, featuring multiple staves with notes and lyrics. The score is written in a cursive style. The lyrics are: "Come if you dare our Trumpets sound Come if you dare y^e Foes re-". The word "soft" is written above the fourth staff. The score is written on a page with a decorative border on the left side.

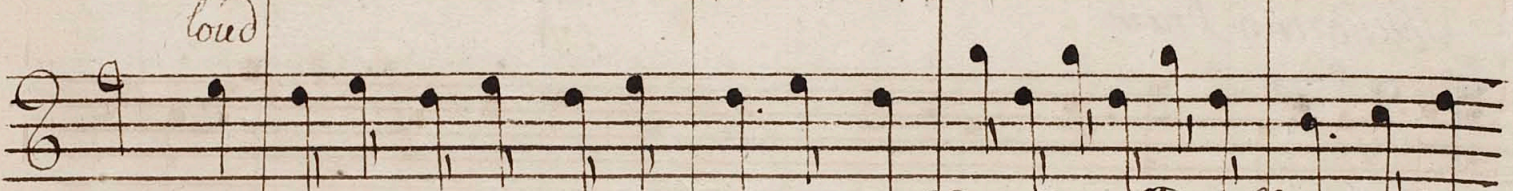
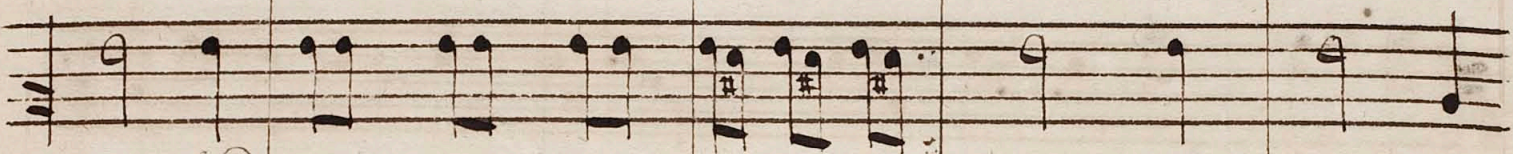
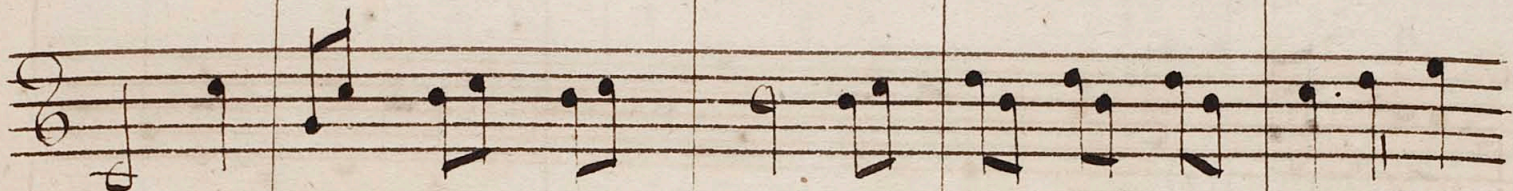
soft

Come if you dare our Trumpets sound Come if you dare y^e Foes re-

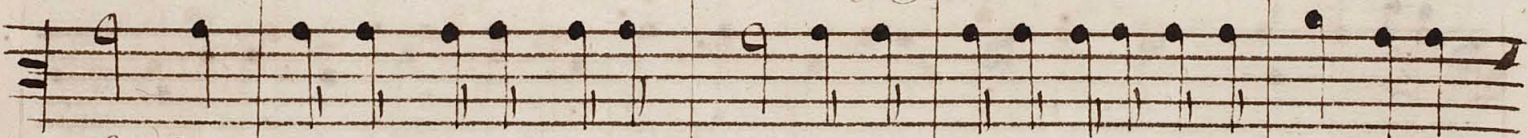
Come if you re

Come if you re

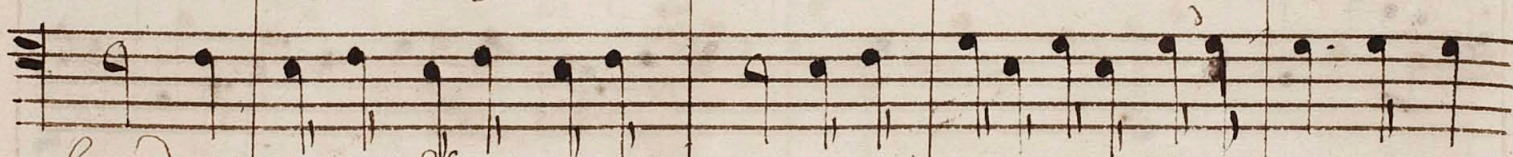
Come if you dare our Trumpets sound Come if you dare y^e Foes re-



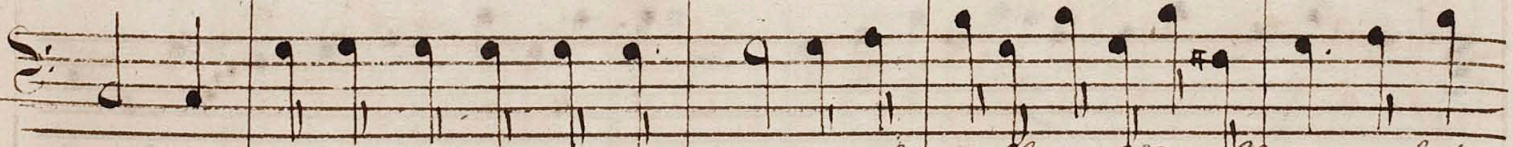
= bound we come we come we come we come says y double double double beat of the



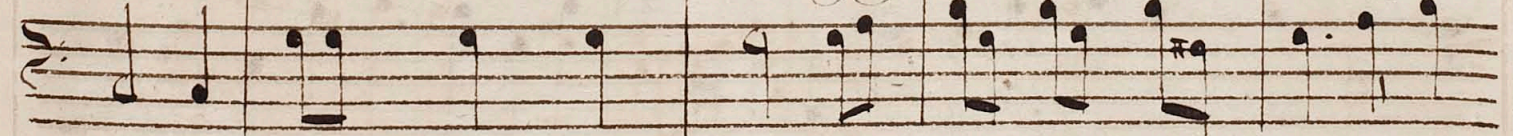
= bound we come we &c

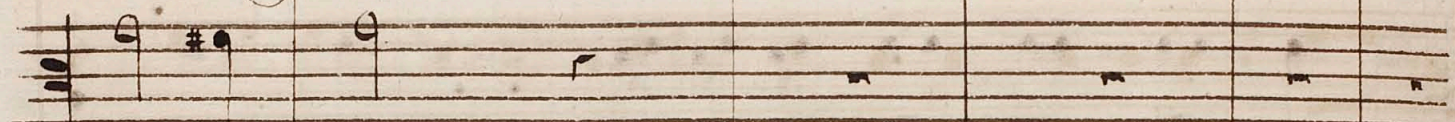
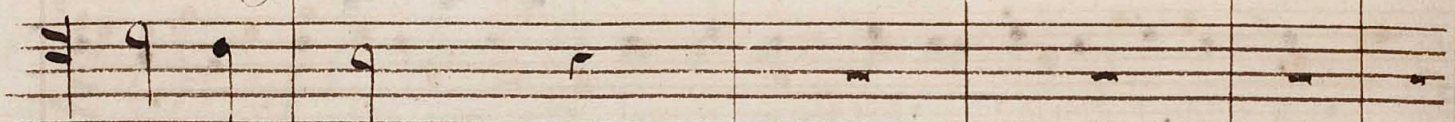
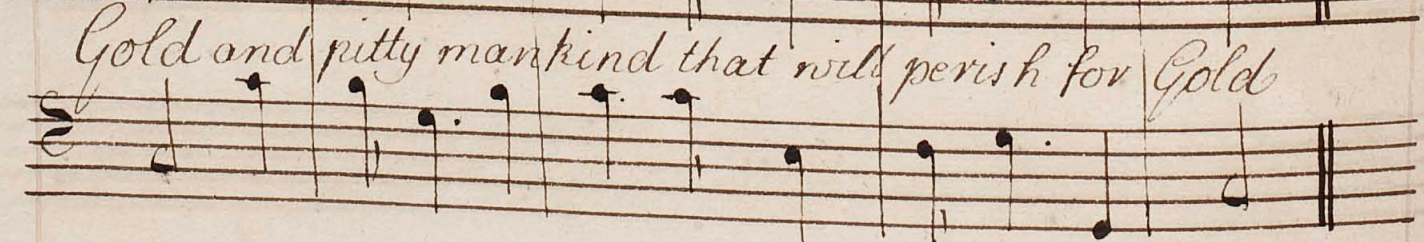
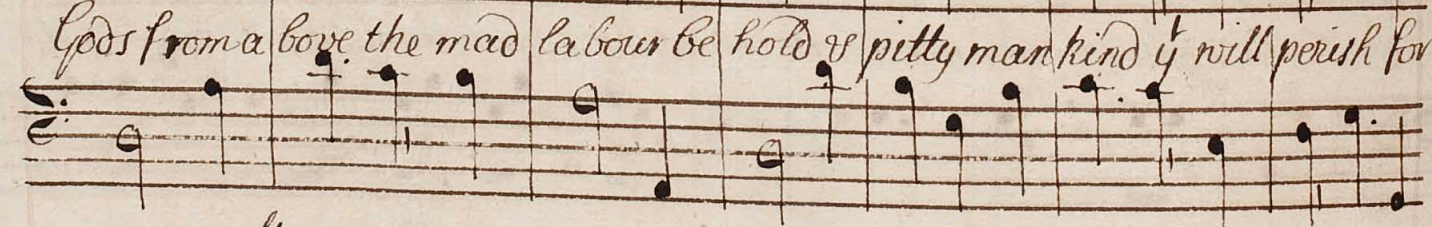
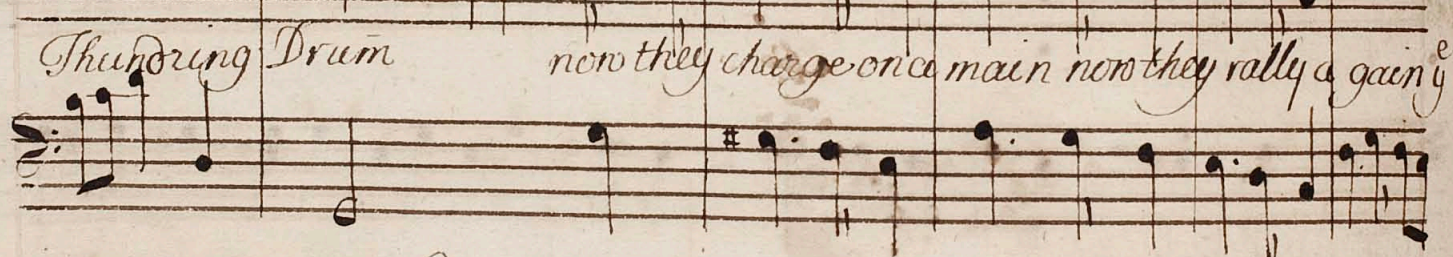


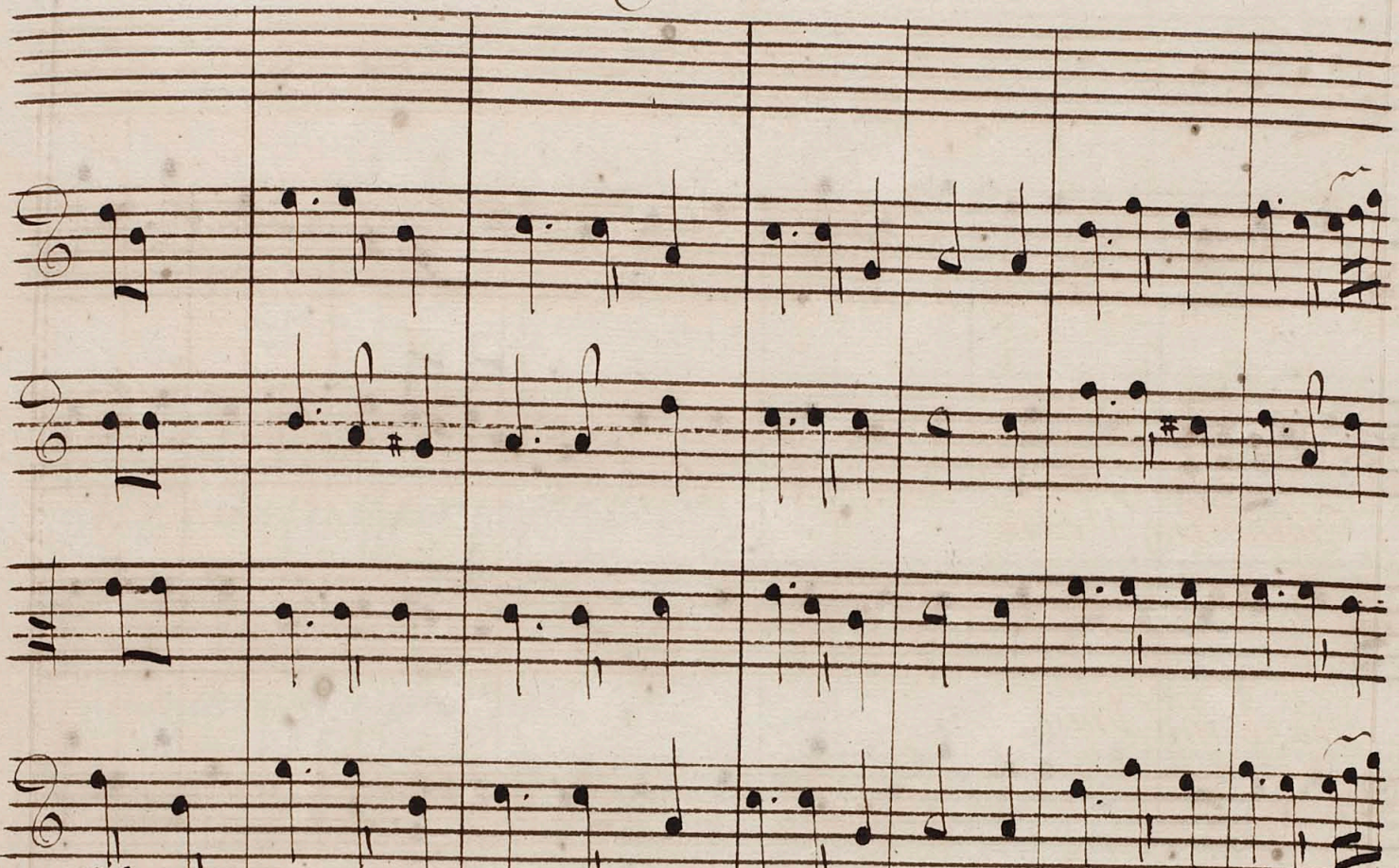
= bound we come we &c



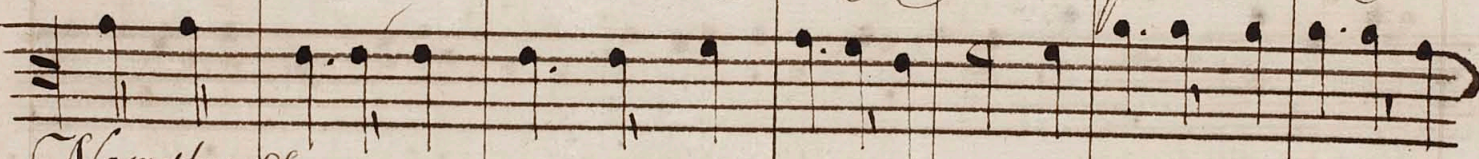
= bound we come we come we come we come says y double double double beat of the



*Thundering Drum**Thundering Drum**Thundering Drum 2 verse*

Chorus

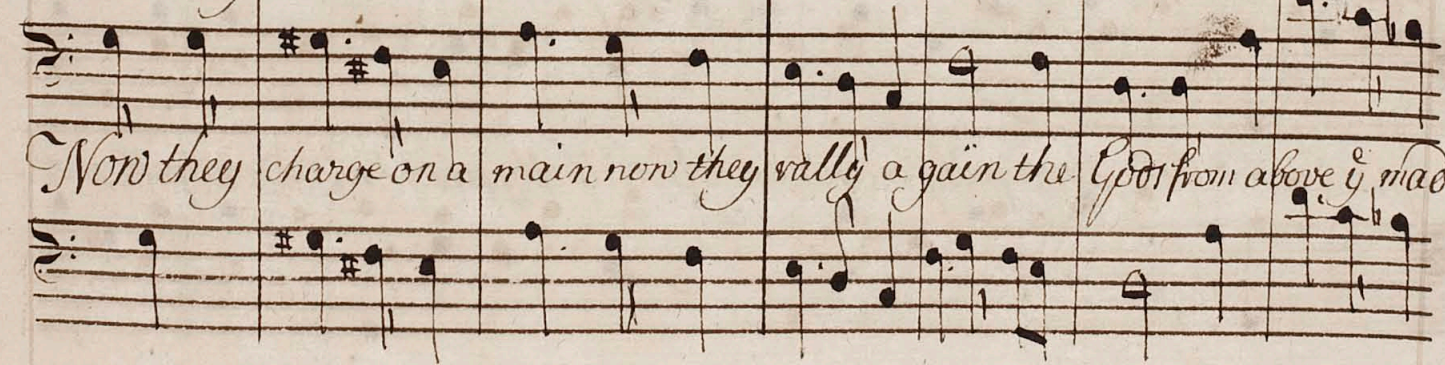
Now they charge on a main now they rally a gain the Gods from above & ma



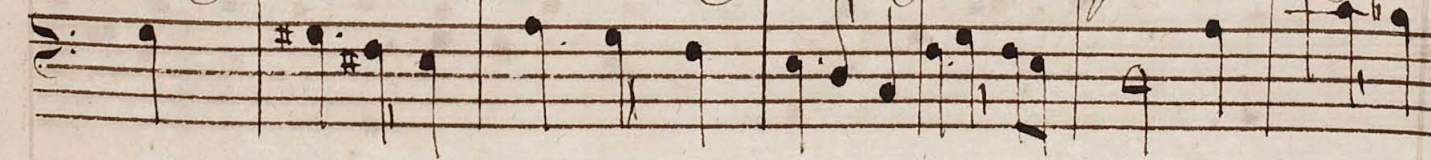
Now they &c



Now they &c



Now they charge on a main now they rally a gain the Gods from above & ma

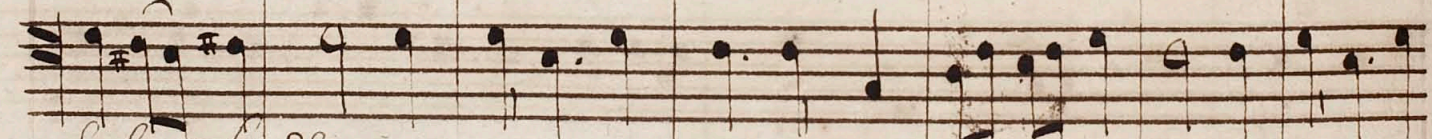




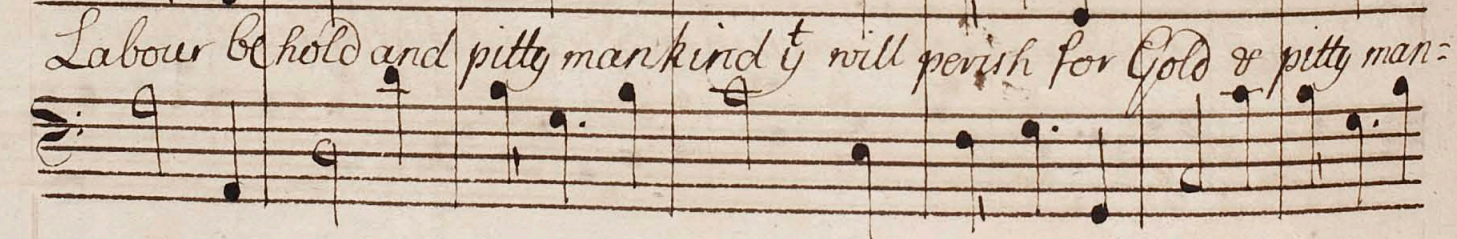
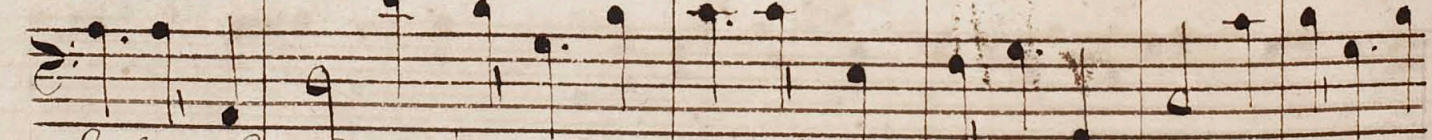
Labour be hold and pittie man kind y^t will perish for Gold & pittie man=



Labour be &c



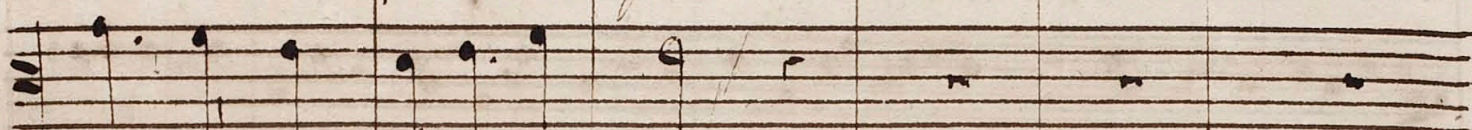
Labour be &c



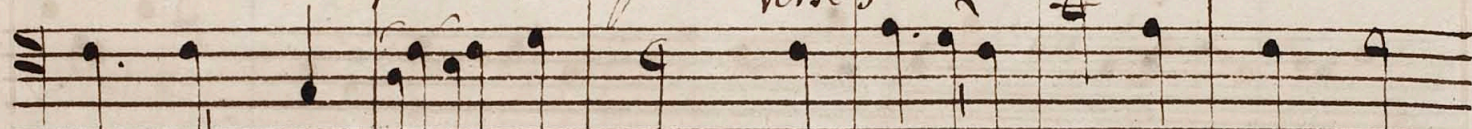
Labour be hold and pittie man kind y^t will perish for Gold & pittie man=



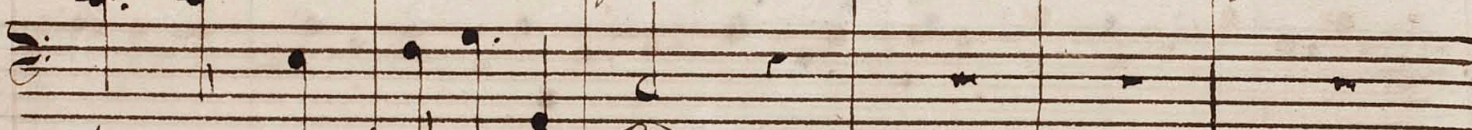
=kind that will perish for Gold



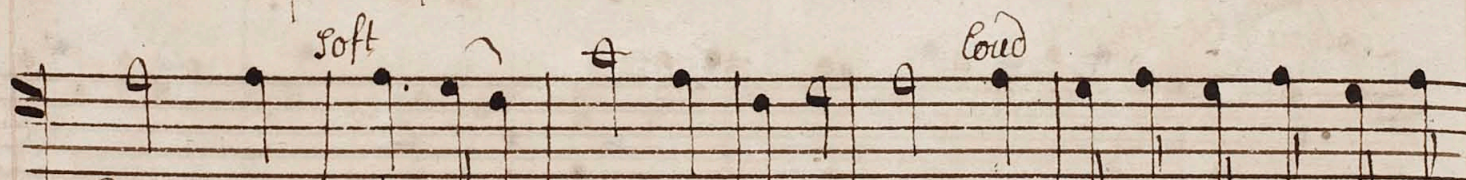
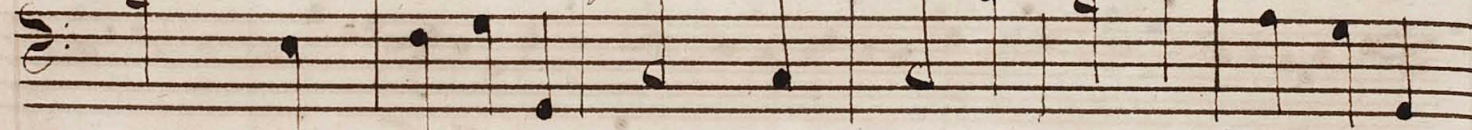
=kind that will perish for Gold Verse 3



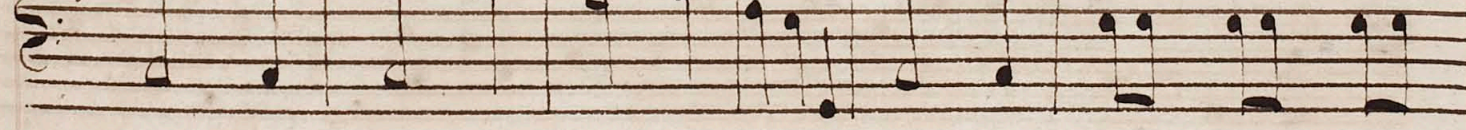
=kind that will perish for Gold The fainting Saxons quit their



=kind that will perish for Gold

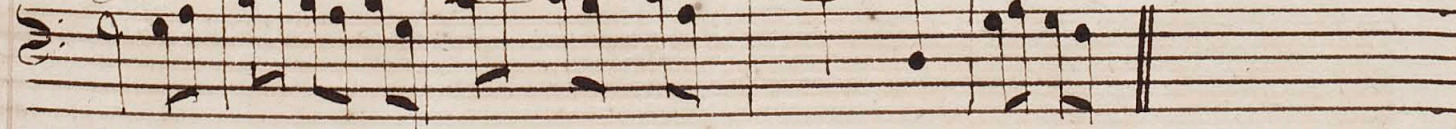


Ground the Trumpets languish in y^e sound they fly they fly they fly they



fly victoria victoria the bold Britains cry

Chorus

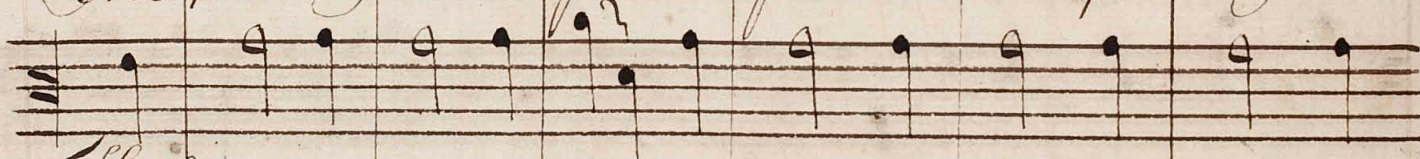


Chorus

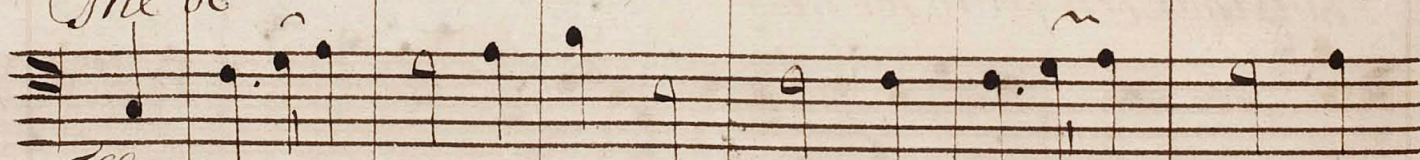
soft



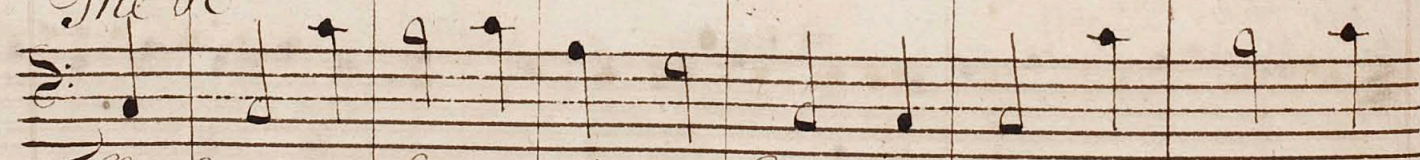
The fainting Saxons quit their Ground their Trumpets languish



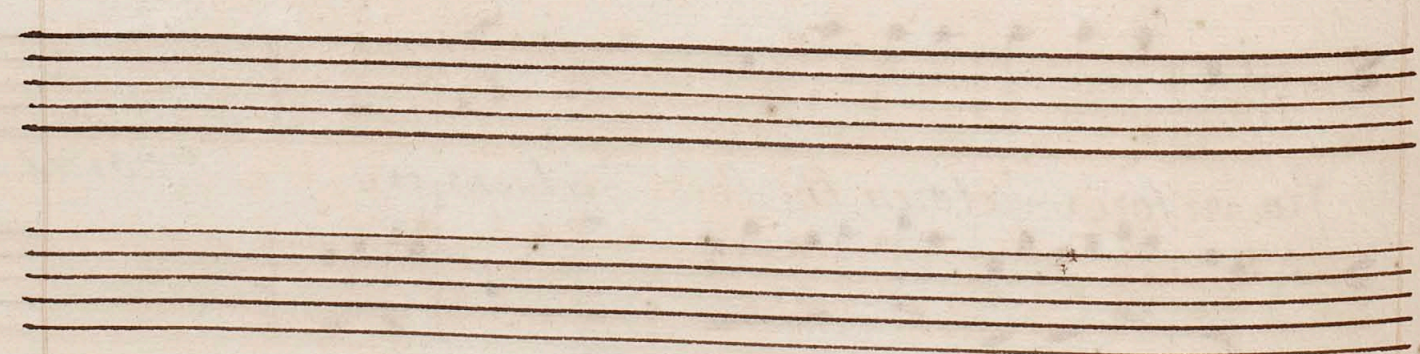
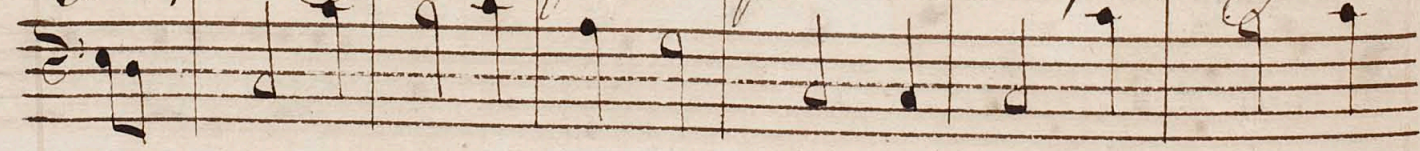
The &c



The &c

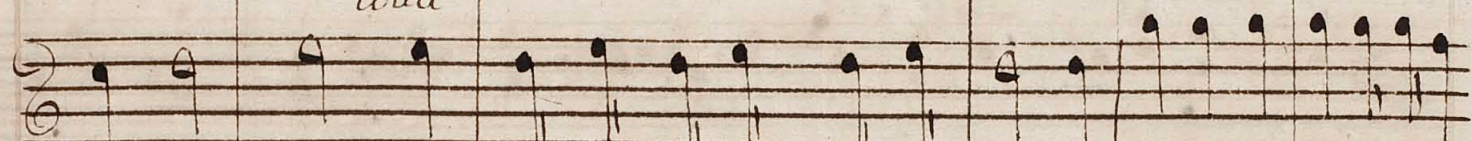


The fainting Saxons quit their Ground their Trumpets languish

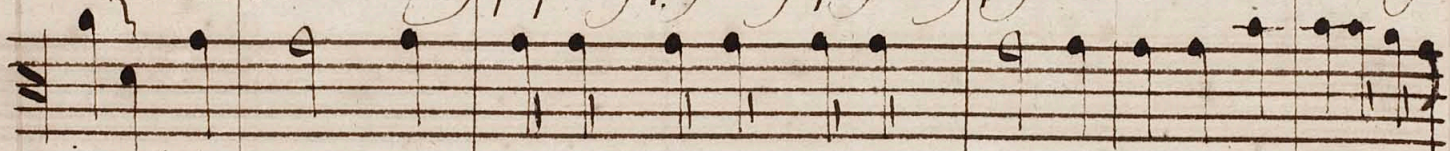




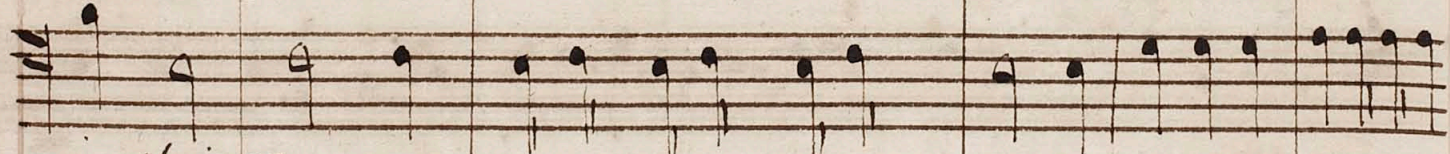
loud



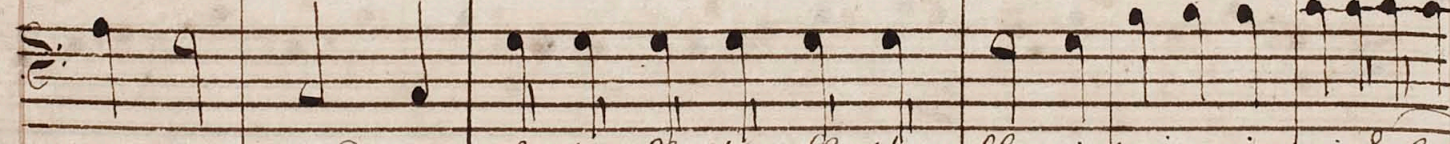
in their sound they fly they fly they fly they fly victoria victoria y bold



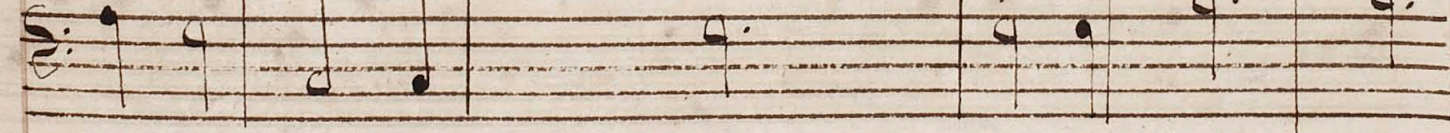
in their &c

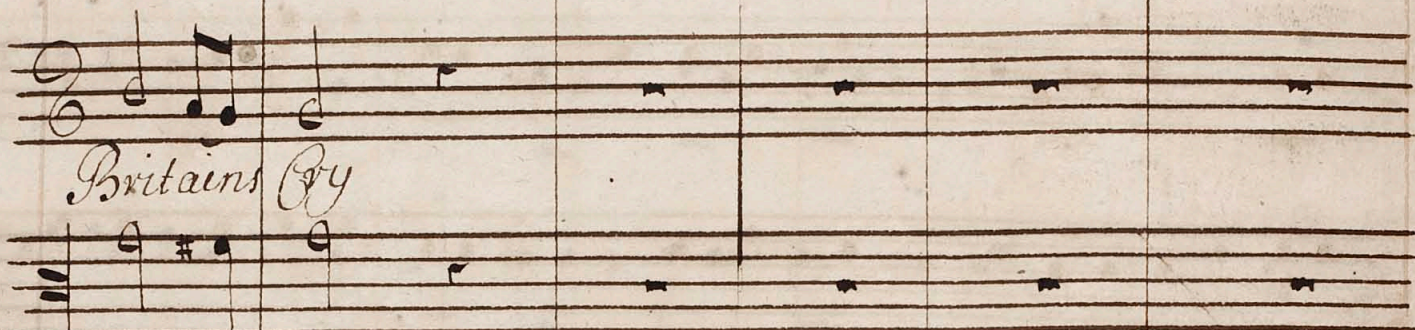


in their &c

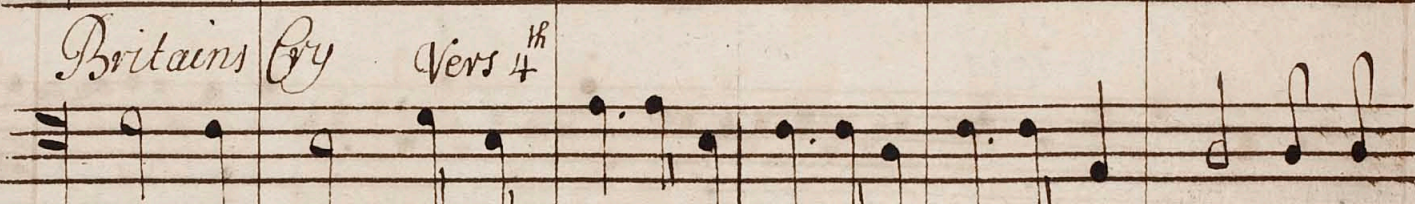
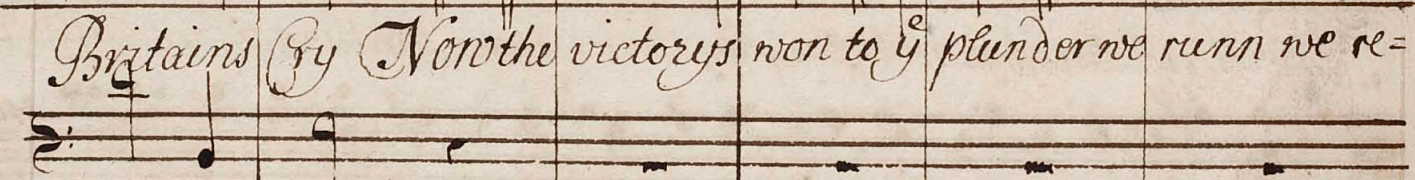


in their sound they fly they fly they fly they fly victoria victoria y bold





Britains Cry

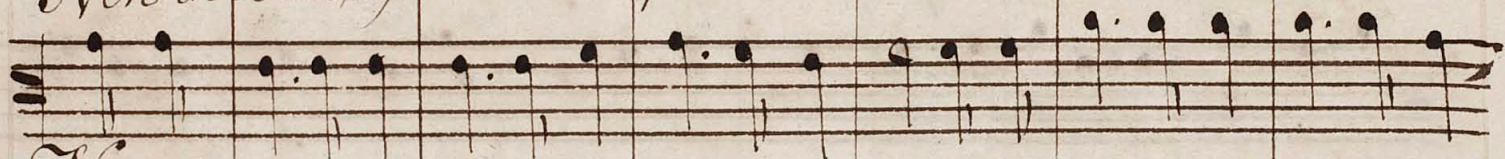
Britains Cry Vers 4thBritains Cry Now the victorys won to y^e plunder we runn we re=

Britains Cry

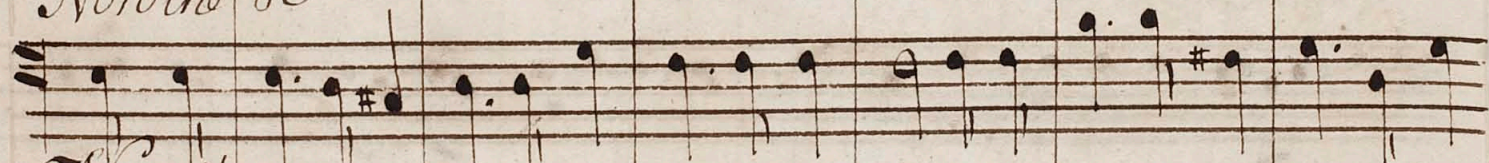
=turn to our Lasses like fortunat Traders triumphant wth spoils of y^evanquish'd Invaders triumphant wth spoils of y^e vanquish'd Invaders

Chorus

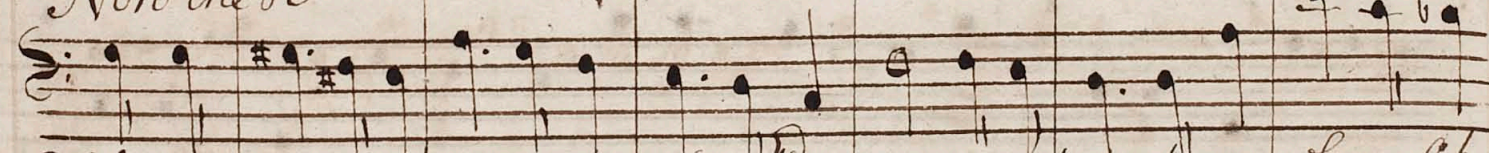
Now the victors won to the plunder we run we return to our Lasses like



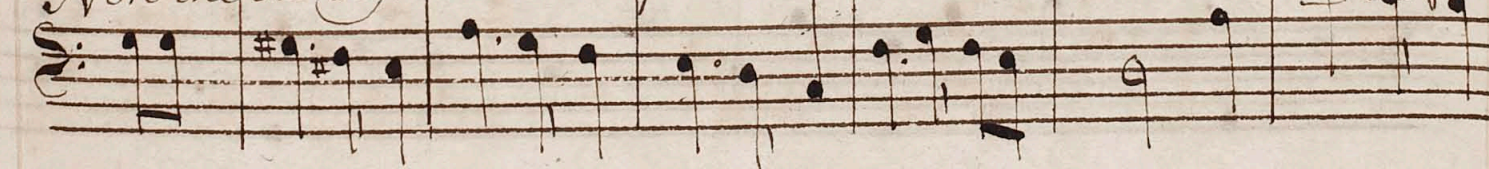
Now the &c



Now the &c



Now the victors won to the plunder we run we return to our Lasses like





fortunate *Invad^t* triumphant wth spoils of y^e vanquishd *Invad^t* Tri=

fortunate &c

fortunate &c

fortunate *Invad^t* triumphant wth spoils of the vanquishd *Invaders* Tri=

Handwritten musical score for a vocal ensemble, featuring five staves with notes and lyrics. The lyrics are written in a cursive hand and are repeated on each staff.

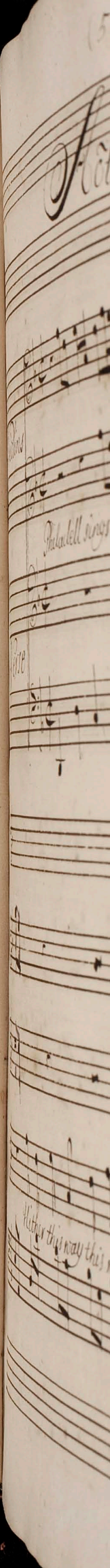
=umph^t wth spoils of the vanquish'd Invaders

=ump^t wth &c

=umph^t wth &c

=umph^t wth spoils of the vanquish'd Invaders

The end of the First Act





Act second

Violins

Philadell sings

Verse

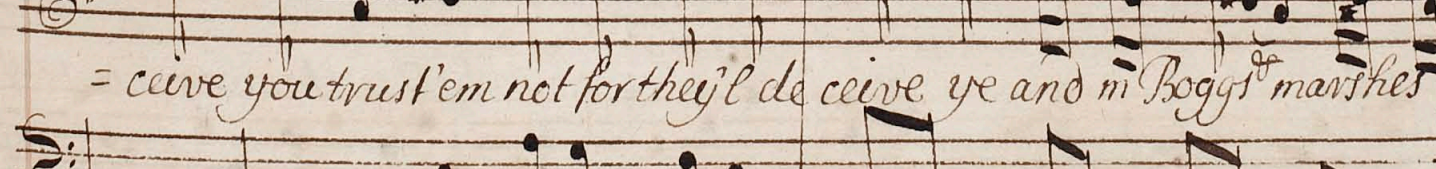
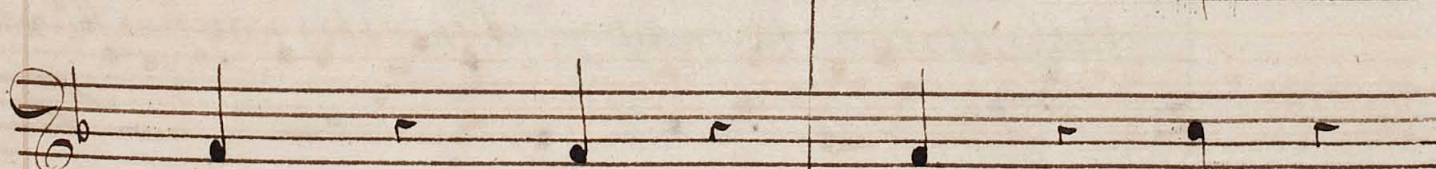
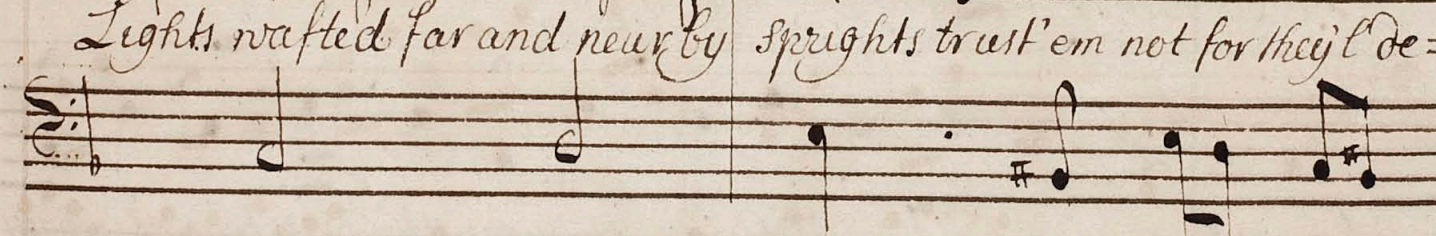
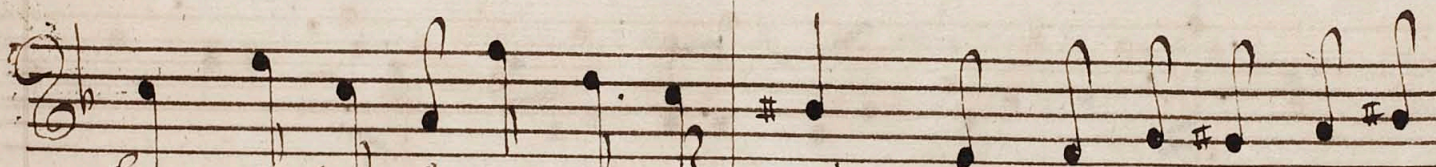
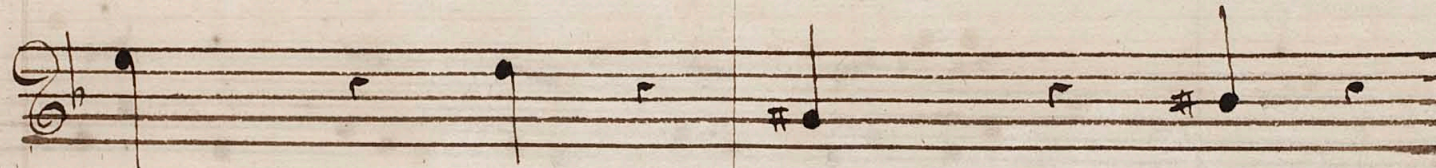
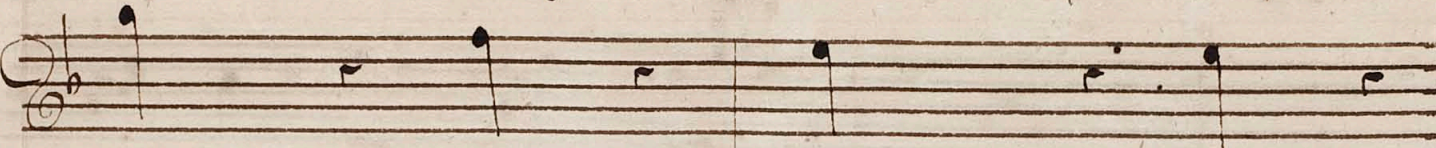
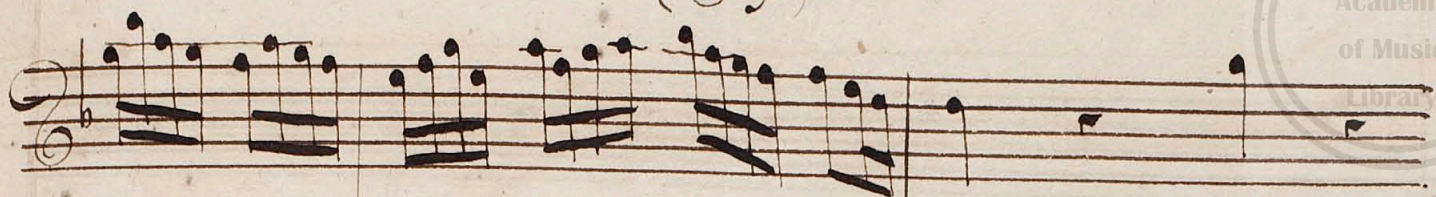
Hither this way

Hither this way this way bend trust not trust not

Handwritten musical score on page 56, measures 1-10. The score is written on ten staves. The first two staves are treble clef, and the next two are bass clef. The lyrics "trust not the malicious Feind trust not the malicious" are written across the third and fourth staves. The music consists of various note values, including eighth and sixteenth notes, and rests.

Handwritten musical score on page 56, measures 11-20. The score is written on ten staves. The first two staves are treble clef, and the next two are bass clef. The lyrics "Feind hither this way hither this way this way bend this way" are written across the third and fourth staves. The music consists of various note values, including eighth and sixteenth notes, and rests.

hither this way this way bend



Those are false deluding

Lights wafted far and near by Sprights trust'em not for they'll de-

-ceive you trust'em not for they'll de ceive ye and in Boggs' marshes

*Pro: of Philadelly
Spirits*

Leave ye and in Boggs & marches leave ye

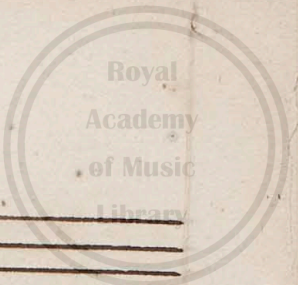
Chorus *Hither this way this way bend, this way*

Hither this way this way bend this this way bend this way

Chorus *Hither this way this way bend*

Hither this way this way

6/4 #3



Philaeus
Spirits

Ho: of Grimbal?
Spirits

this way hither this way this way bend. This way

this way hither this way this way bend. This way

this way this way hither this way this way bend

this way this way hither this way this way bend

Vers. Phil sings

Hither this way this way bend If you stop no longer thinking

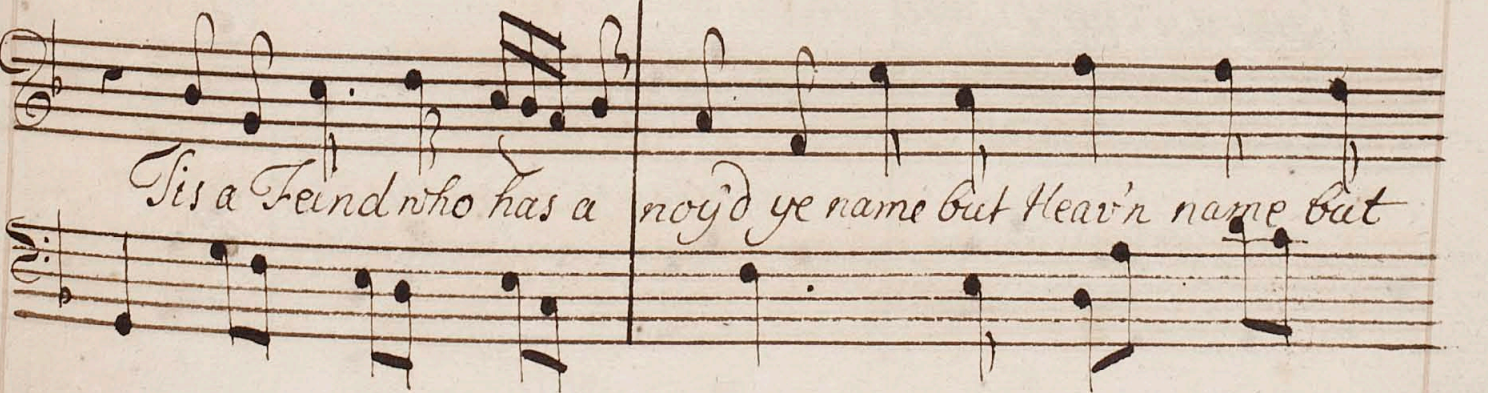
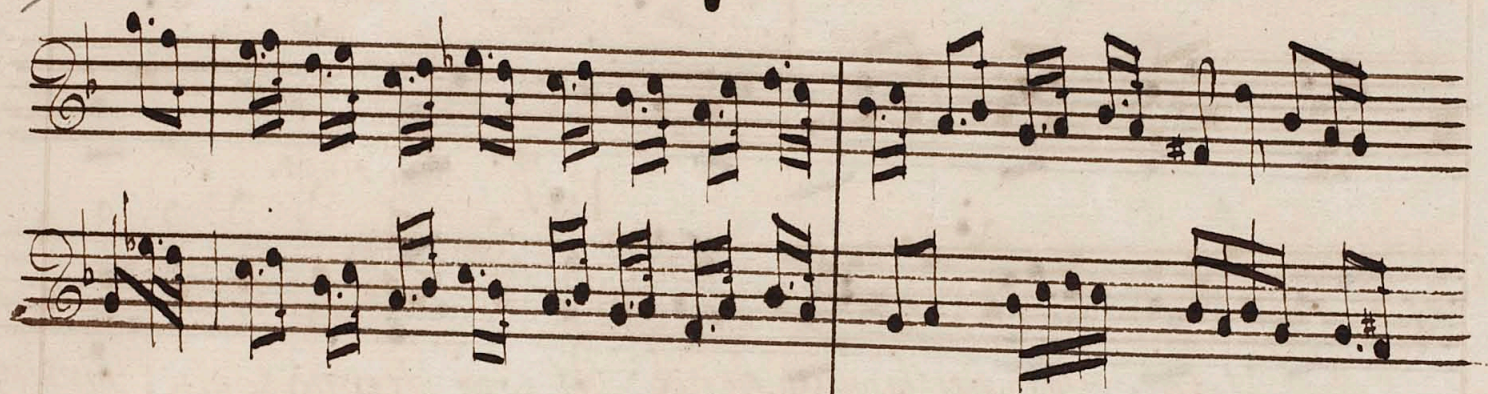
Hither this way this way bend

this way hither this way this way bend

this way hither this way this way bend



don n you fall a furlong sinking



'Tis a Friend who has a noy'd ye name but Heav'n name but

Chorus

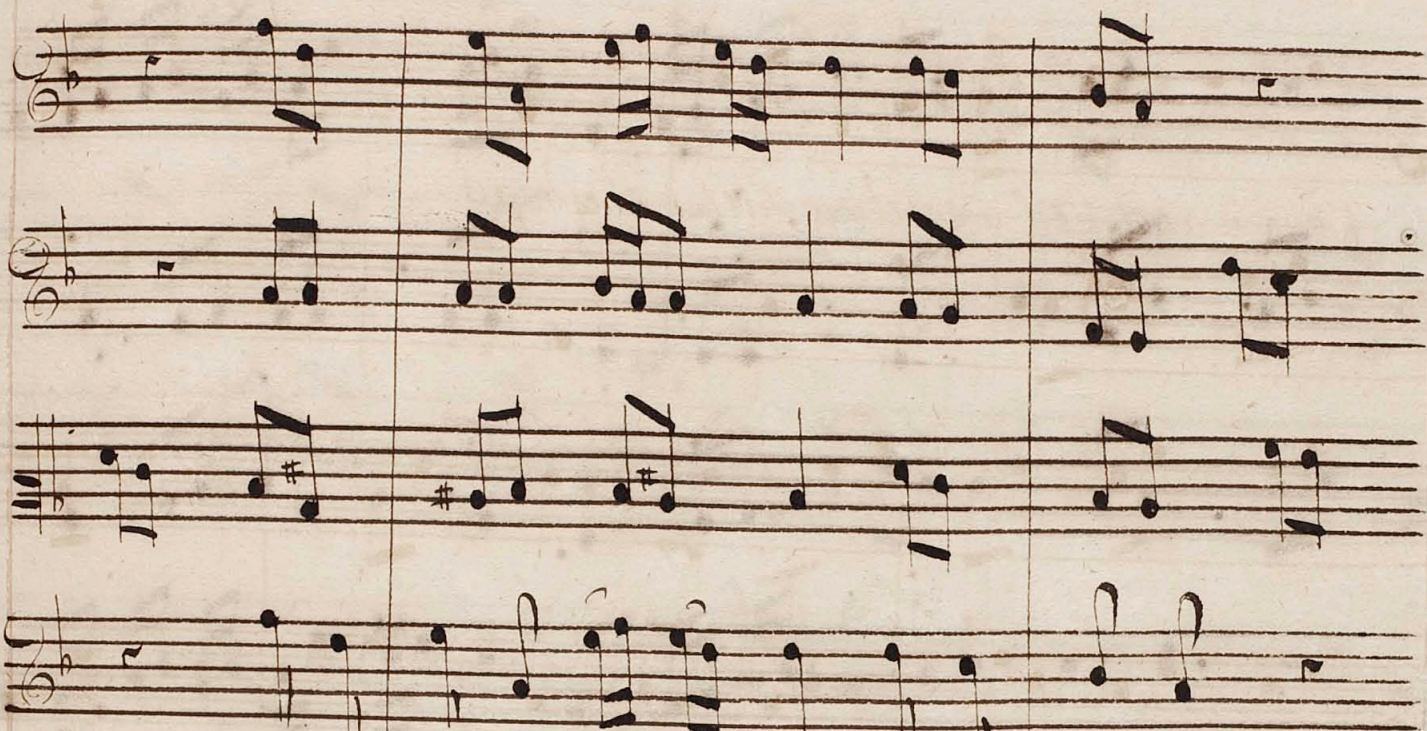
Hear'n and he'l avoid ye hither this way

Hither this way this way bend, this way this way

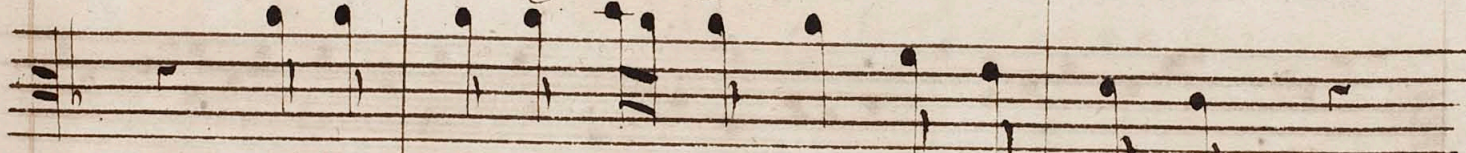
Hither this way this way bend this this way bend, this way this way

Hither this way this way bend this way

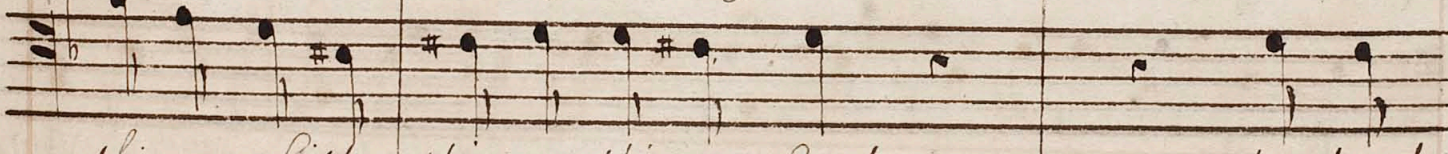
Hither this way this way this way



Hither this way this way bend trust not trust not

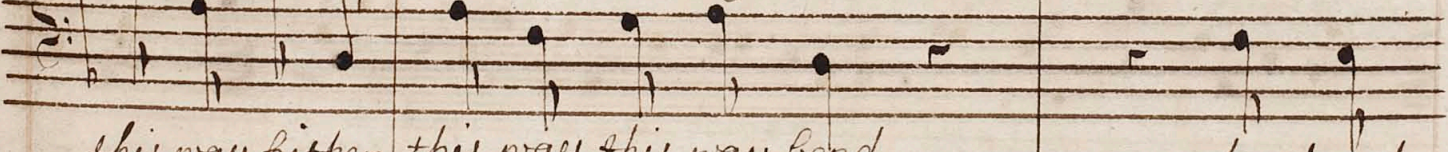


Hither this way this way bend trust not trust not



this way hither this way this way bend

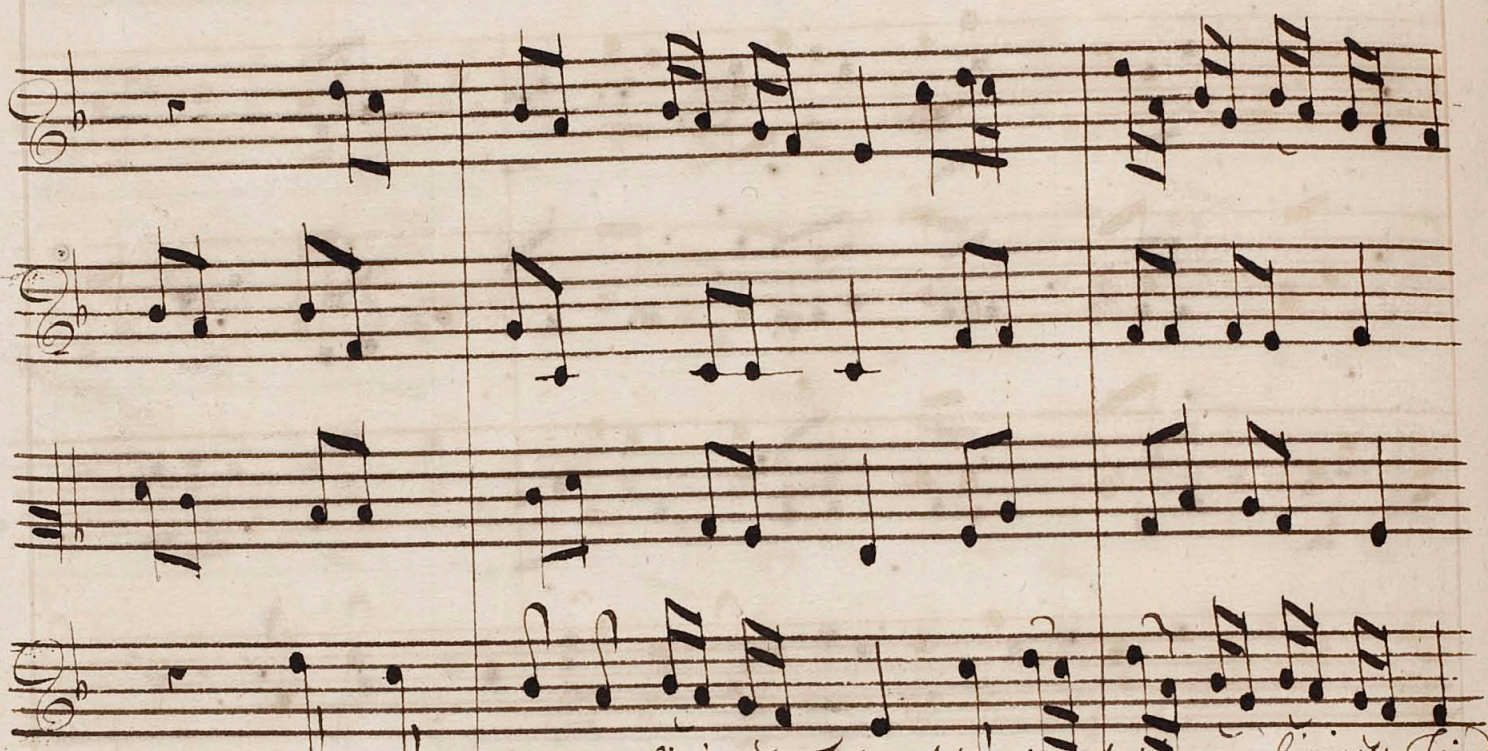
trust not



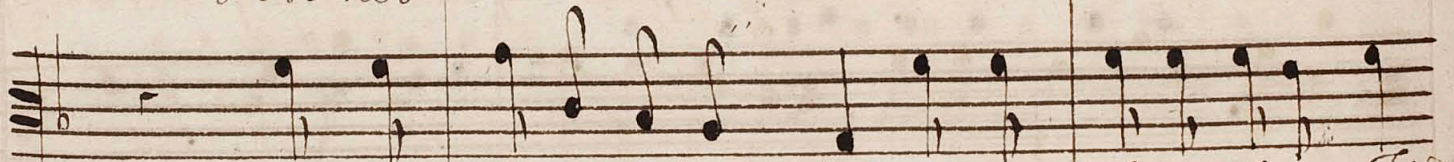
this way hither this way this way bend

trust not





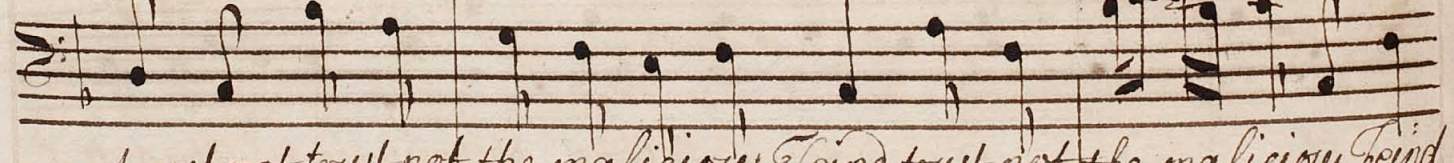
trust not the malicious Feind trust not the malicious Feind



trust not the malicious Feind trust not the malicious Feind



trust not trust not the malicious Feind trust not the malicious Feind



trust not trust not the malicious Feind trust not the malicious Feind

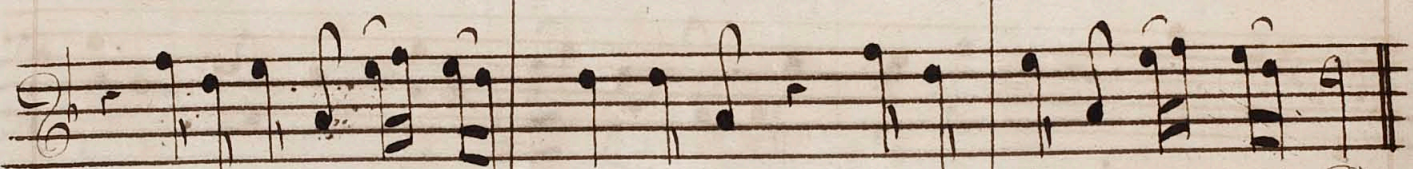


Hither this way this way bend this way this way

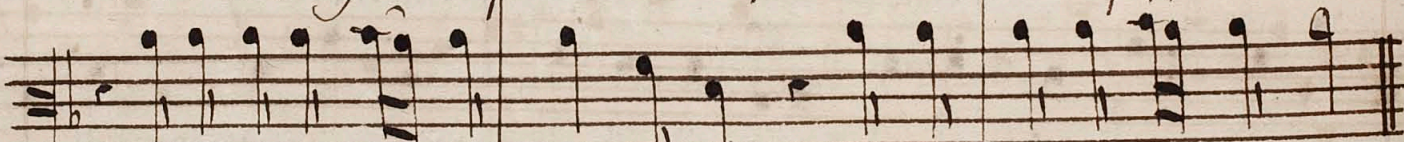
hither this way this way bend this this way bend this way this way

hither this way this way bend this way

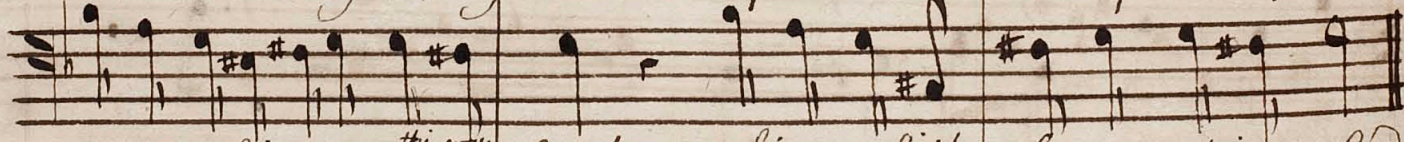
hither this way this way this way



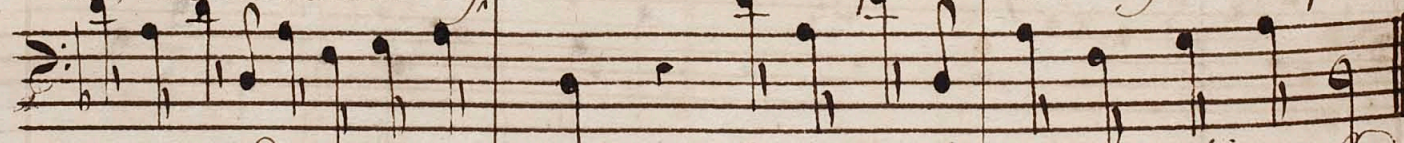
Hither this way this way bend this way hither this way this way bend



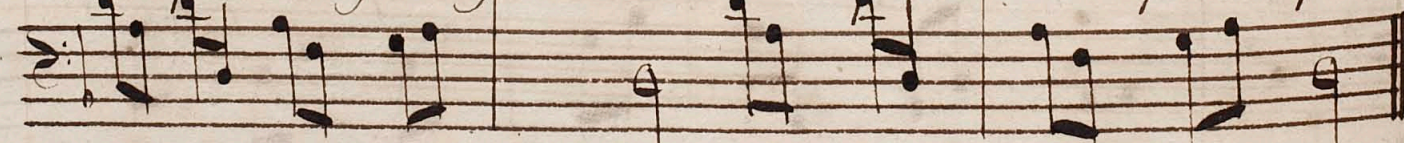
Hither this way this way bend this way hither this way this way bend



this way hither this way bend this way hither this way this way bend



this way hith this way this way bend this way hither this way this way bend



Verse

Let not a moon born Elf mis lead ye from your
Prey and from your Glo ry to feare a lass He has betray'd ye
follow the Flames that wave be fore ye sometimes seav'n &
Somtyme one hurry hurry hurry hurry hurry hurry hurry hurry
hurry hurry hurry on

Retornell

Retor
Violins

Second Stanza

See see the footsteps plain appearing that way Oswald
chose for fly ing firm is the Surf and fit for bearing where
yonder pearly dens are lying farr he cannot hence be

gon Hurry hurry hurry hurry hurry hurry hurry

Hurry hurry hurry on

Retornell

Chorus



Chorus

Handwritten musical score for a chorus, featuring ten staves of music with lyrics written below the notes. The lyrics are: "Hither this way", "hither this way this way Bend this way", "Hither this way this way Bend this this way Bend this way", "Hither this way this way Bend", "Hither", and "Hither this way this way". The notation includes various musical symbols such as notes, rests, and accidentals.

Hither this way

hither this way this way Bend this way

Hither this way this way Bend this this way Bend this way

Hither this way this way Bend

Hither

Hither this way this way

Handwritten musical score on page 71, featuring six systems of staves. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps). The lyrics are written in a cursive hand below the staves.

System 1:
this way hither this way this way bend trust not trust not

System 2:
this way hither this way this way bend trust not trust not

System 3:
this way this way hither this way this way bend

System 4:
this way this way hither this way this way bend

trust not the ^{icious} mal Feind trust not y malicious

trust not y malicious Feind &c

trust not trust not trust not y malicious Feind &c

trust not trust not trust not y malicious Feind trust not y malicious

Feind *hither this way this way bend this way*

Feind hither this way hither this way this way bend this way

Feind hither this way this way bend *this way*

Feind *hither this way this way this way*

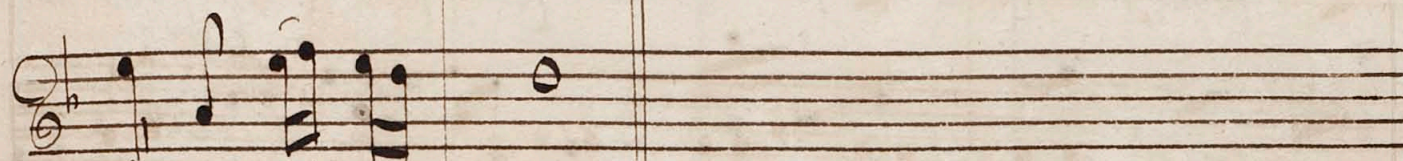
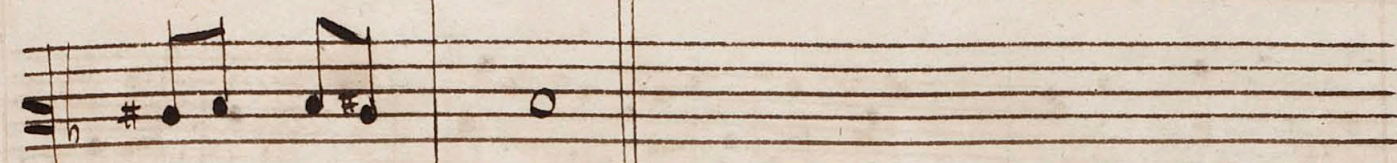
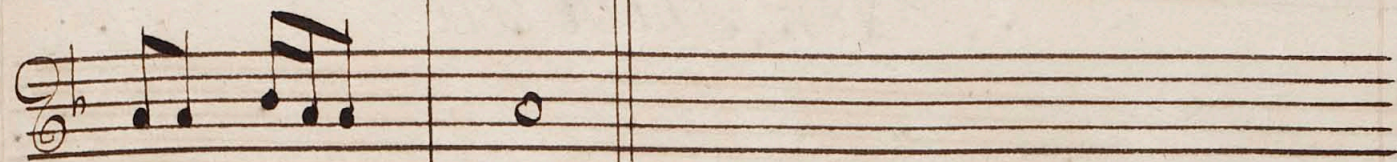
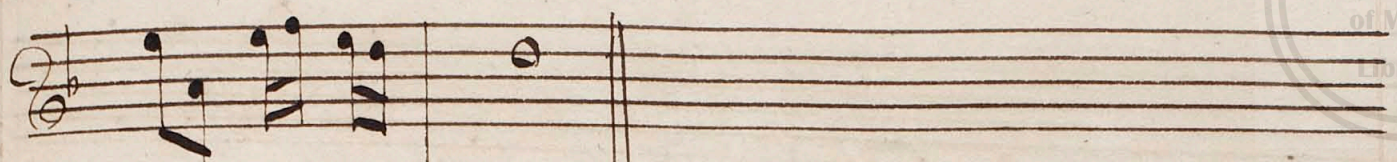
Handwritten musical score on page 74, featuring six systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. The music is in a minor key, indicated by one flat in the key signature. The lyrics are: "this way hither this way this way bend this way hither". The notation includes various note values, rests, and accidentals (sharps and flats).

this way hither this way this way bend this way hither

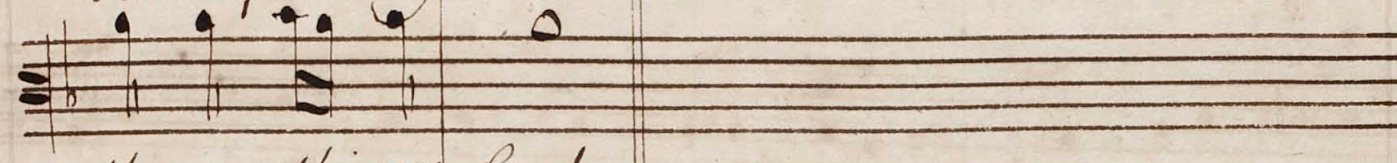
this way hither this way this way bend this way hither

this way hither this way this way bend this way hither

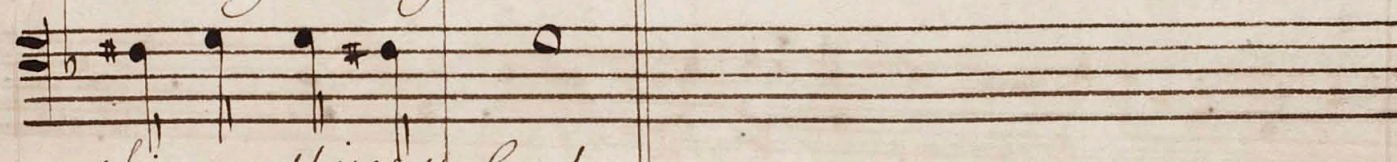
this way hither this way this way bend this way hither



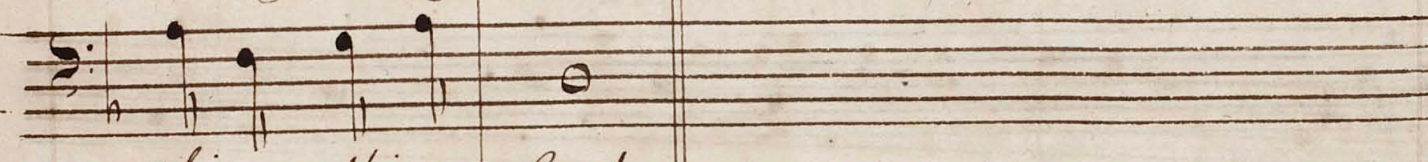
this way this way bend



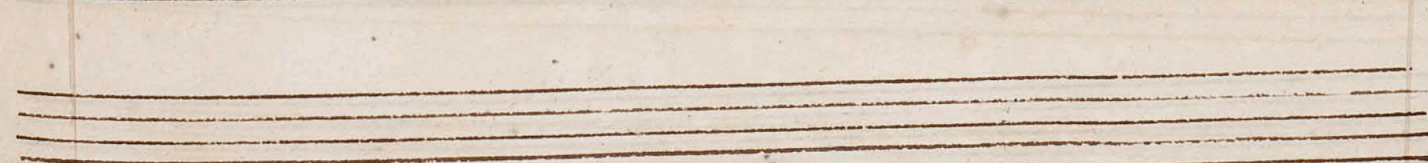
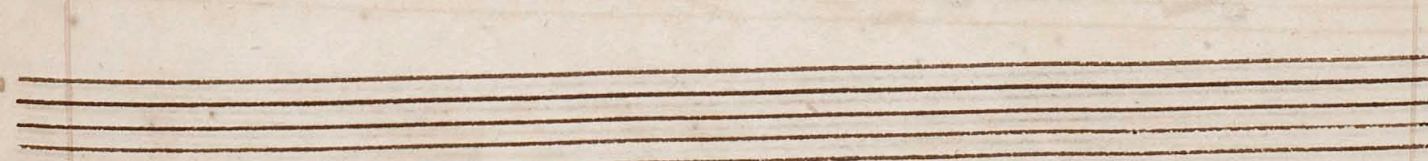
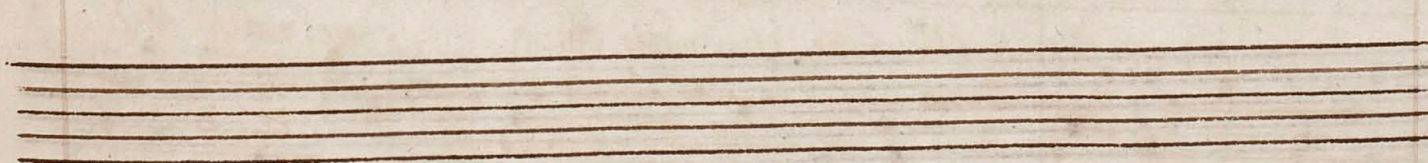
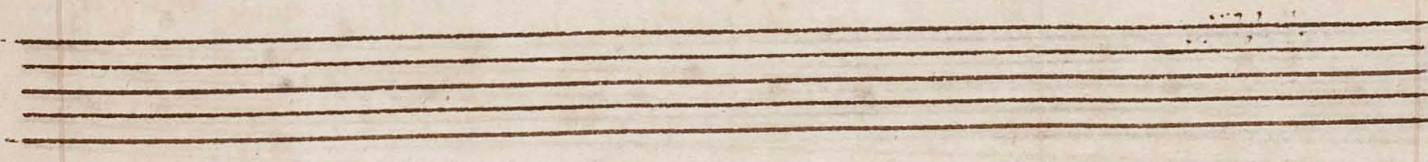
this way this way bend



this way this way bend



this way this way bend





Vers Philadell

Handwritten musical score for a hymn, featuring multiple staves with lyrics. The lyrics are: "Come follow me come follow me Come follow follow follow me", "and me", "of me and", "and me and", "and me". The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 6/4. The lyrics are written in a cursive hand.

Handwritten musical score on page 77, featuring multiple staves with lyrics and musical notation. The lyrics are written in a cursive script below the notes. The score includes several systems of staves, with some staves containing only lyrics and others containing musical notation. The lyrics are: "me", "and me & me and me & me and me & me and", "and me and me & me and me and me & me", "me come follow me come follow me Come follow follow follow follow", "me Come follow me come follow me Come follow follow follow", and "Come follow me come follow me Come follow follow follow follow".

me

and me & me and me & me and me & me and

and me and me & me and me and me & me

me come follow me come follow me Come follow follow follow follow

me Come follow me come follow me Come follow follow follow

Come follow me come follow me Come follow follow follow follow



Chor: Violins

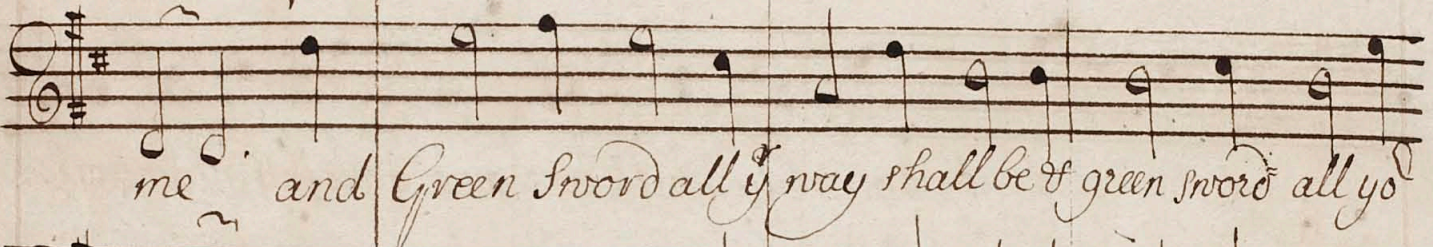
Handwritten musical score for Violins, featuring ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical notes (quarter, eighth, and sixteenth notes). The lyrics "me", "Come follow", and "follow follow" are written below the staves, indicating vocal or instrumental parts. The score is written in a cursive, handwritten style.

me
me
me
me
me
me
me
me
me
me

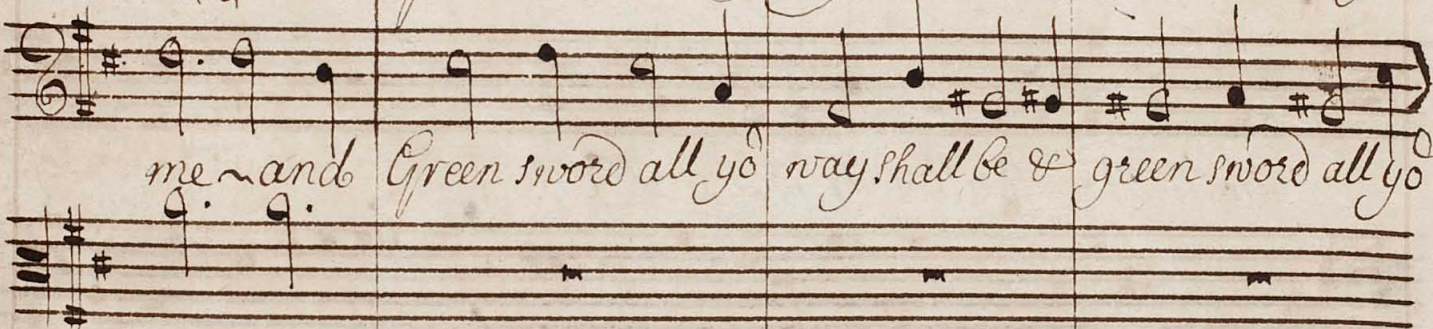
Come follow follow follow me come follow follow follow
Come follow follow follow follow follow
Come follow follow follow me come follow follow
Come follow me Come follow follow
Come follow follow follow follow



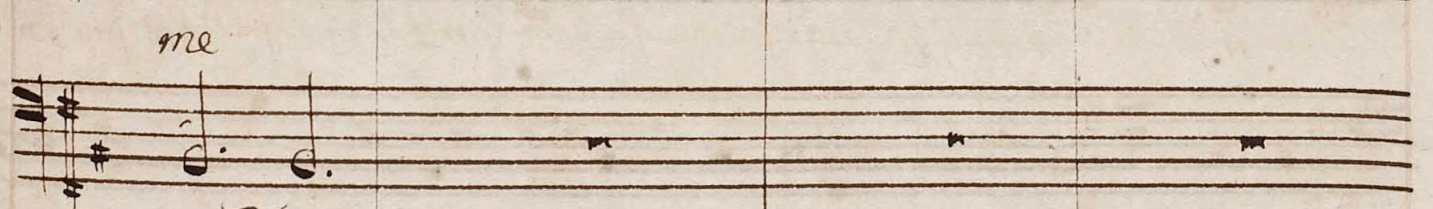
Vers



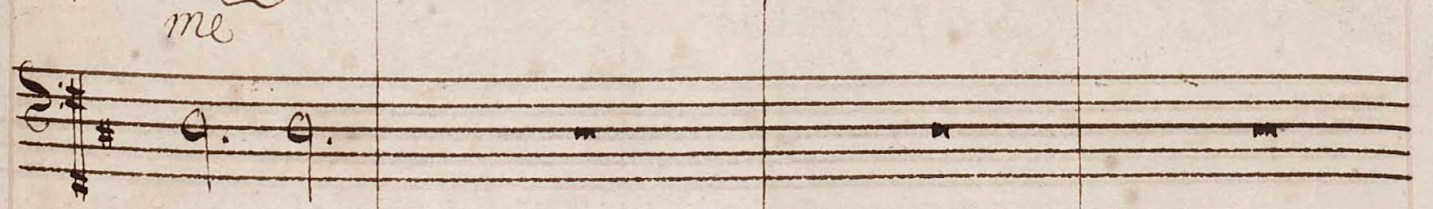
me and Green sword all y way shall be & green sword all yo



me and Green sword all yo way shall be & green sword all yo



me



me



me

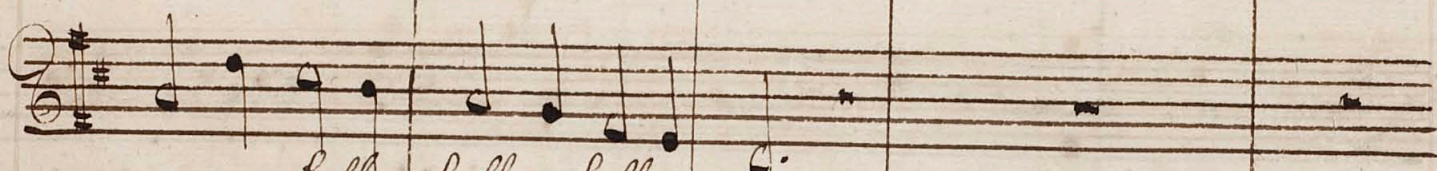
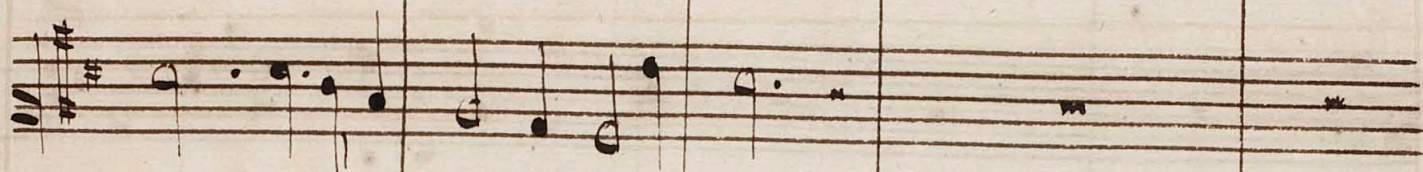
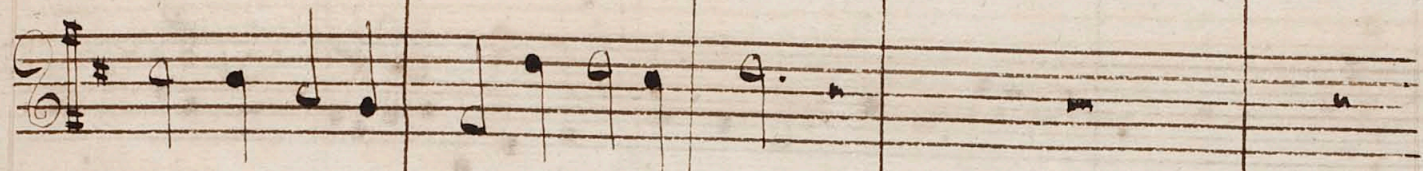
Chorus

way shall be all all your way shall be Come follow follow follow

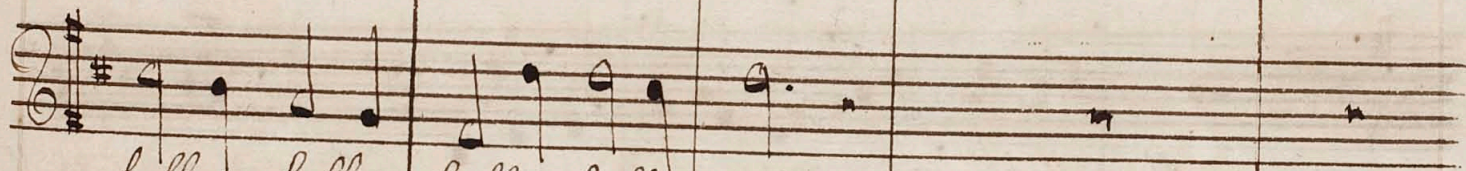
way shall be all all your way shall be Come

Come follow follow follow

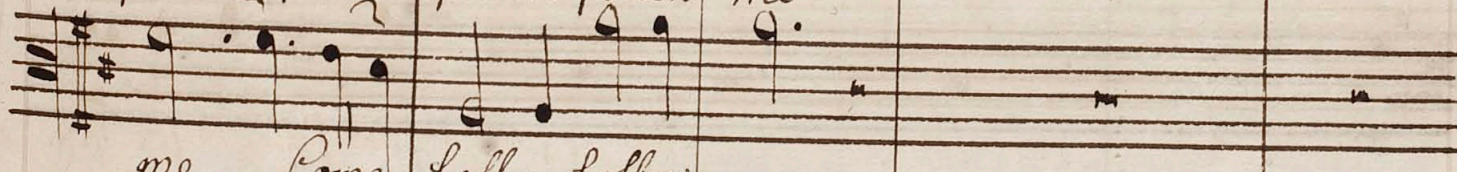
Come follow



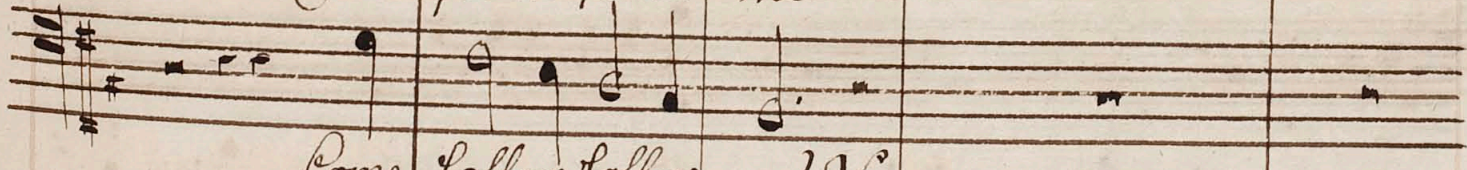
me come follow follow follow me



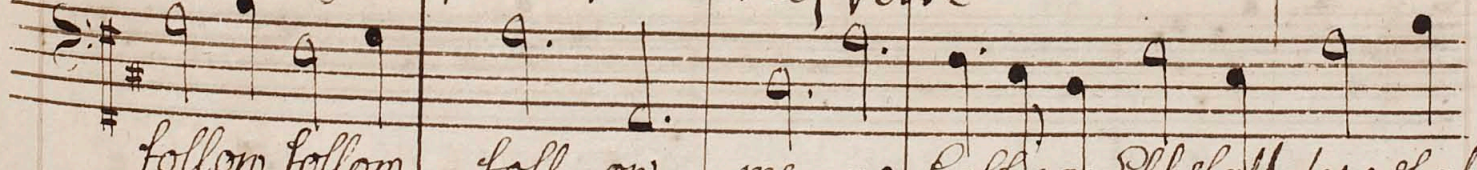
follow follow follow follow me



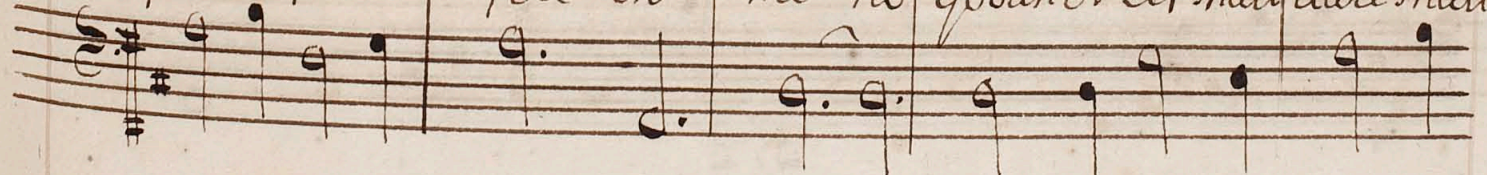
me Come follow follow me



Come follow follow me! Verse



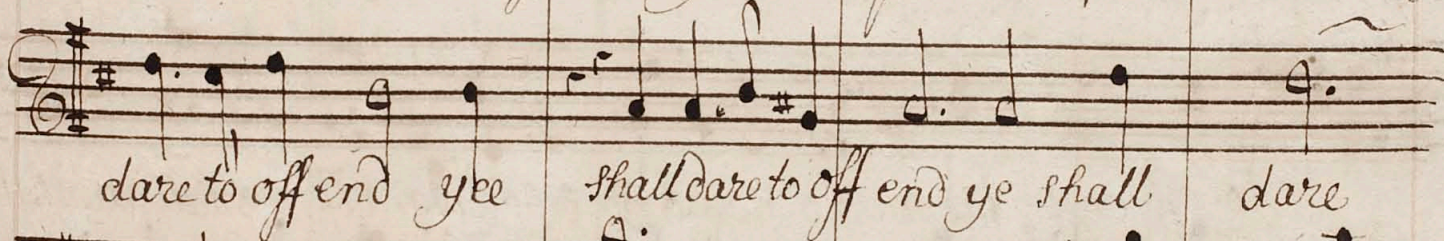
follow follow follow on me no Goblin or Elf shall dare shall



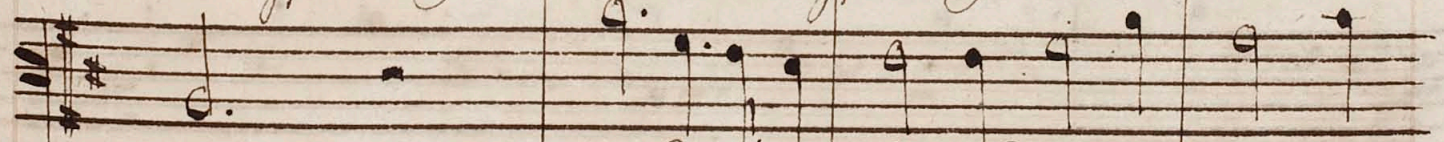
Handwritten musical score for "The Goblin Song" by Thomas Moore. The score is written on ten staves, with lyrics in cursive script. The lyrics are: "No no no no No Goblin or Elf shall dare shall dare to offend you no no no no no no".



dare shall dare to off end yee no Goblin or Elf shall dare shall

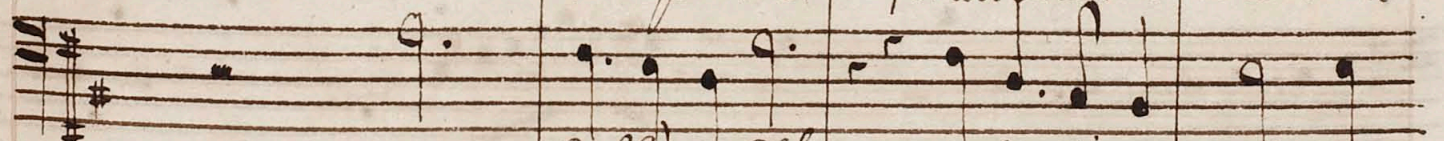


dare to off end yee shall dare to off end ye shall dare



no

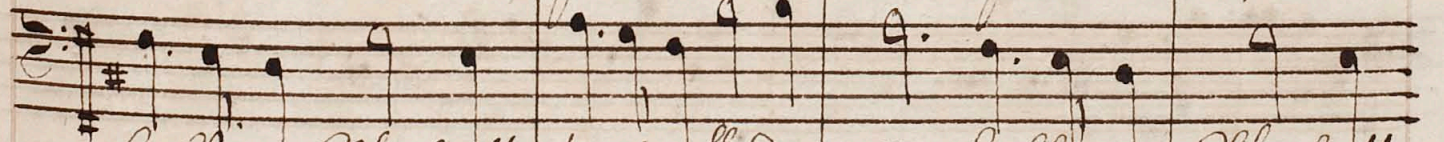
no Goblin or Elf shall dare shall dare shall



no

Goblin or Elf

No Goblin or Elf shall



Goblin or Elf shall dare to off end ye No Goblin or Elf shall

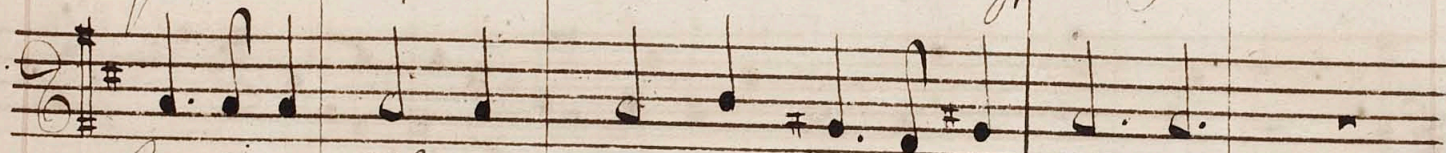




Handwritten musical score on page 84, featuring ten staves of music and lyrics. The lyrics are: "dare to off end yee no no no no no", "to off end yee No no no no no no no no", "dare to off end ye no no no no no no no no", "dare to off end ye no no no no no no no", and "dare to off end ye no no no no no no no". The music is written in a historical style with various note values and rests.



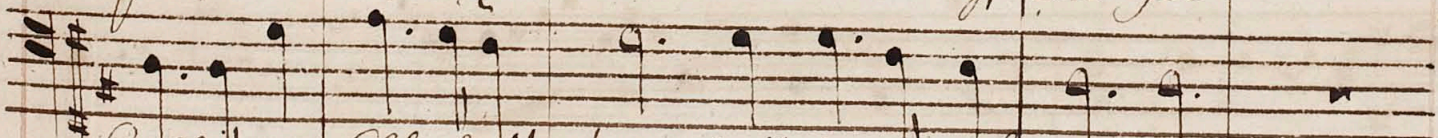
Goblin or Elf shall dare shall dare to off end yee



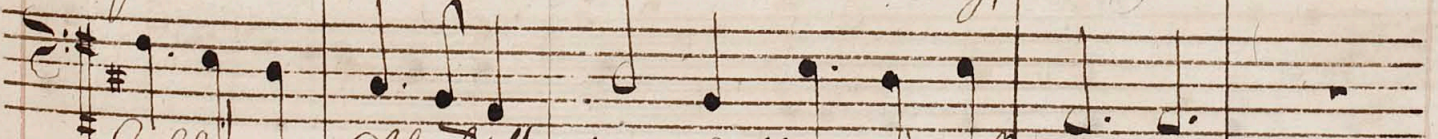
Goblin or Elf shall dare shall dare to off end yee



Goblin or Elf shall dare shall dare to off end yee



Goblin or Elf shall dare shall dare to off end yee



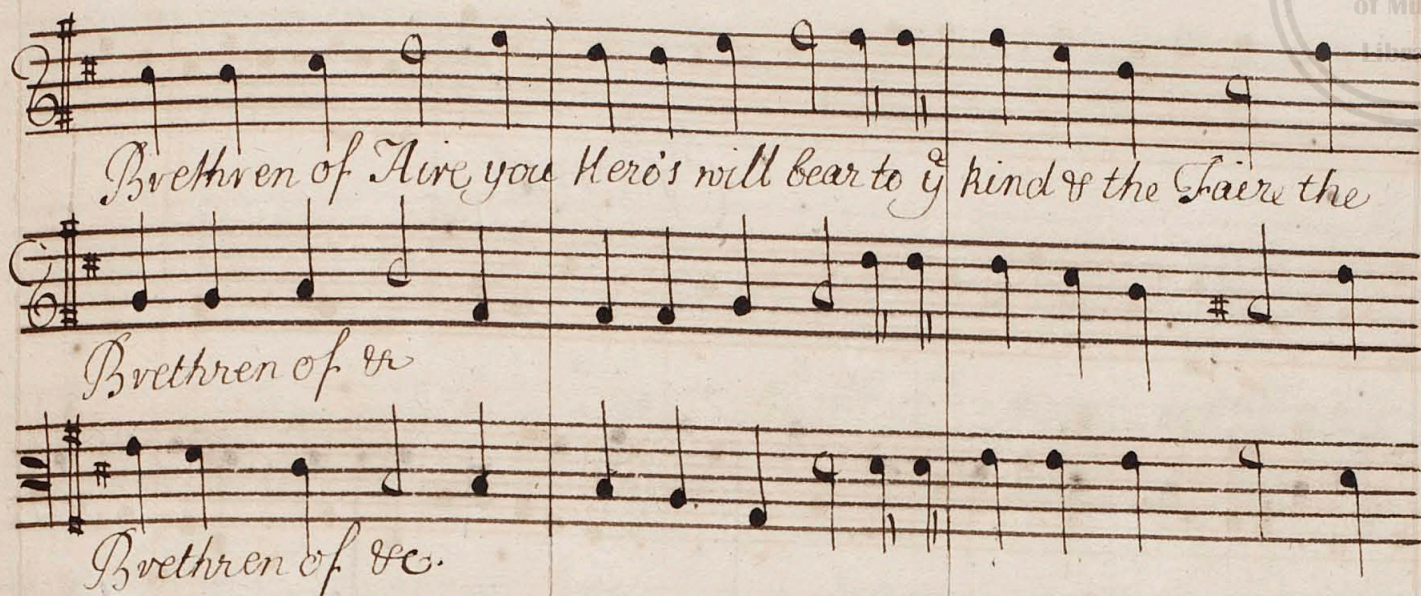
Goblin or Elf shall dare shall dare to off end yee



Wee Brethren of Aire you Hero's will bear wee

Wee &c

Wee Brethren of Aire you &c



Brethren of Aire you Hero's will bear to y kind & the Faere the
Brethren of &c.
Brethren of &c.



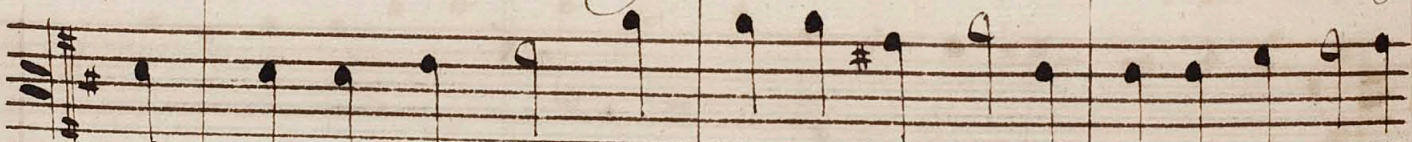
kind and the fair that att end yee
kind and the &c.
kind & the fair that att end yee

Chorus

Chorus



Wee Brethren of Aire you Hero's will bear we Brethren of aire yo



Wee Brethren of Aire you Hero's will bear we Brethren of aire yo



Wee Brethren of Aire you Hero's will bear we Brethren of aire yo

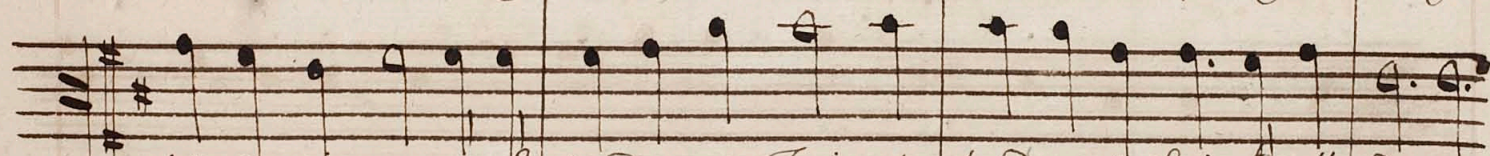


Wee Brethren of Aire you Hero's will bear we Brethren of aire yo

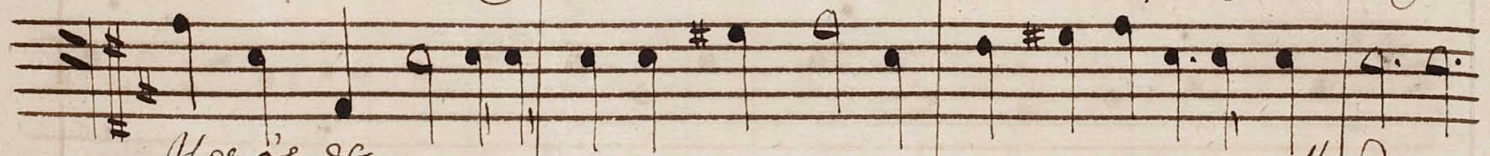




Herø's will bear to y^e kind & the Fair the kind & the fair y^e attend y^e

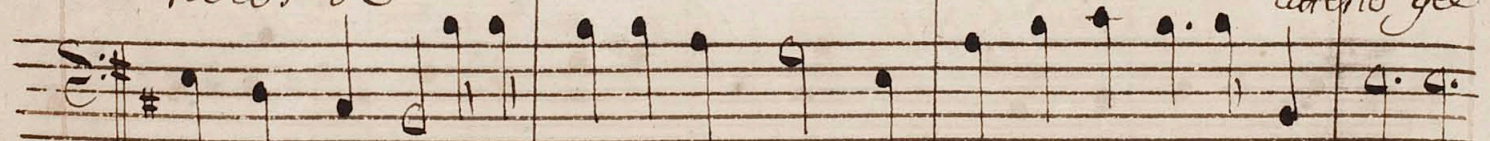


Herø's will bear to y^e kind & the Fair the kind & the fair y^e attend y^e



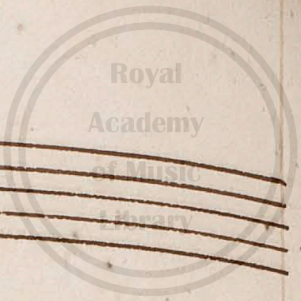
Herø's &c

attend y^e



Herø's will bear to y^e kind & the Fair the kind & the fair y^e attend y^e





Handwritten musical score on page 90, featuring multiple staves with notes and rests. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various note values. The score is organized into systems, with some staves containing rests. The word "Pro." is written in the upper right margin. The word "Wee" is written in the right margin, appearing four times, corresponding to the four systems of staves below the first system.

Partial view of the adjacent page (page 91), showing musical notation and the word "Breth" written in the right margin.



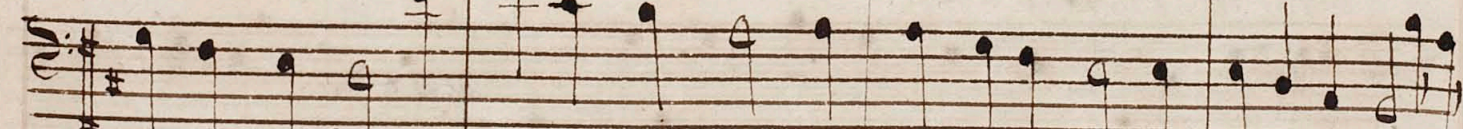
Brethren of aire y^e Hero's will bear nee Brethren of air y^e Hero's will beartoy^e



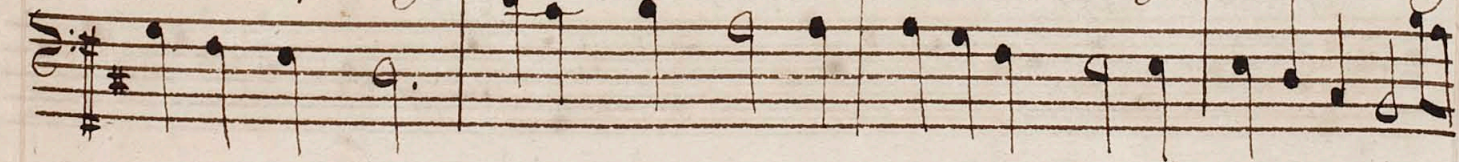
Brethren &c



Brethren &c



Brethren of aire y^e Hero's will bear nee Brethren of aire y^e Hero's will beartoy^e





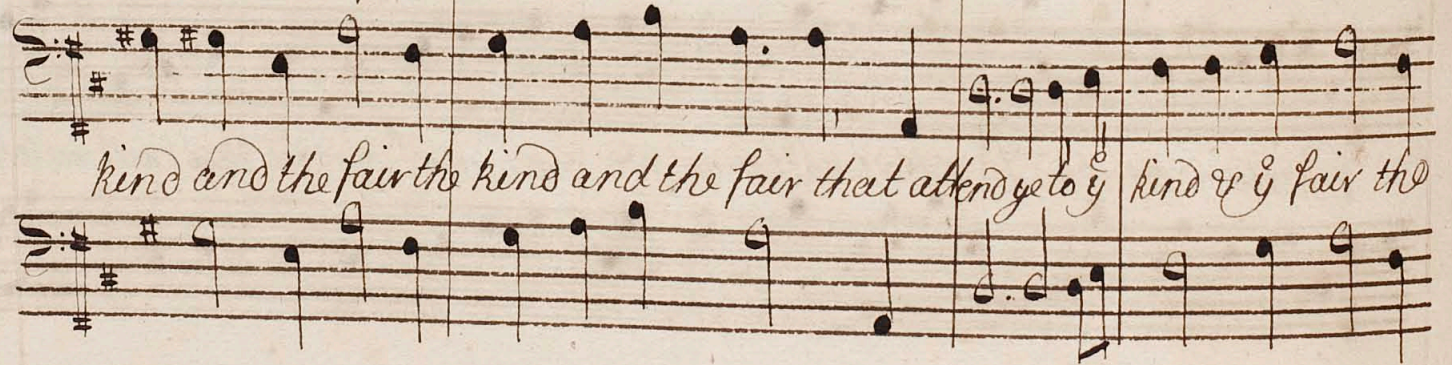
kind and the fair the kind and the fair that attend ^{to} yee kind & y fair the



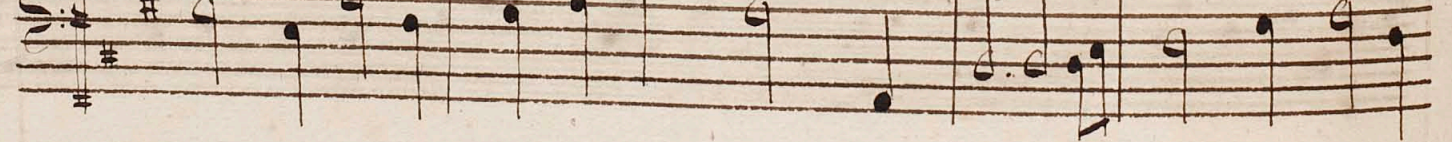
kind and the fair &c



kind and the fair &c



kind and the fair the kind and the fair that attend yee kind & y fair the



Handwritten musical score for a piece titled "Shepherds & Shepherdesses". The score is written on ten staves, with the first four staves for a vocal part and the last six staves for a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics, written in cursive, are "kind and the fair that attend yee" and are repeated four times, corresponding to the four vocal staves. The piano accompaniment consists of a right-hand melody and a left-hand bass line, both written in cursive notation.

kind and the fair that attend yee

kind and the fair that attend yee

kind and the fair that attend yee

kind and the fair that attend yee

Shepherds & Shepherdesses

This page contains ten systems of musical notation, each consisting of two staves. The notation is handwritten in dark ink on aged, slightly discolored paper. The first four systems begin with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The subsequent six systems begin with a bass clef, the same key signature, and a time signature of 3/4. The music consists of various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are some ink smudges and a small dark spot on the first system's first staff. The right edge of the page shows the binding of the book and the beginning of the next page.

This block shows the right edge of the next page, page 95. It features musical notation on staves and fragments of lyrics written in cursive. The visible lyrics include "their", "over our", "each o", and "all the".

Verse

How blest are shepherds how happy

their Lasses while Drums and Trumpets are sounding a larmes

over our lowly shades all the storm passes and when we dye tis in

each others armes all the day on our Heros & Flocks employing

all the night on our Flutes and in enjoying

Chorus

Chorus

How blest are Shepherds how happy their Lasses while Drums and

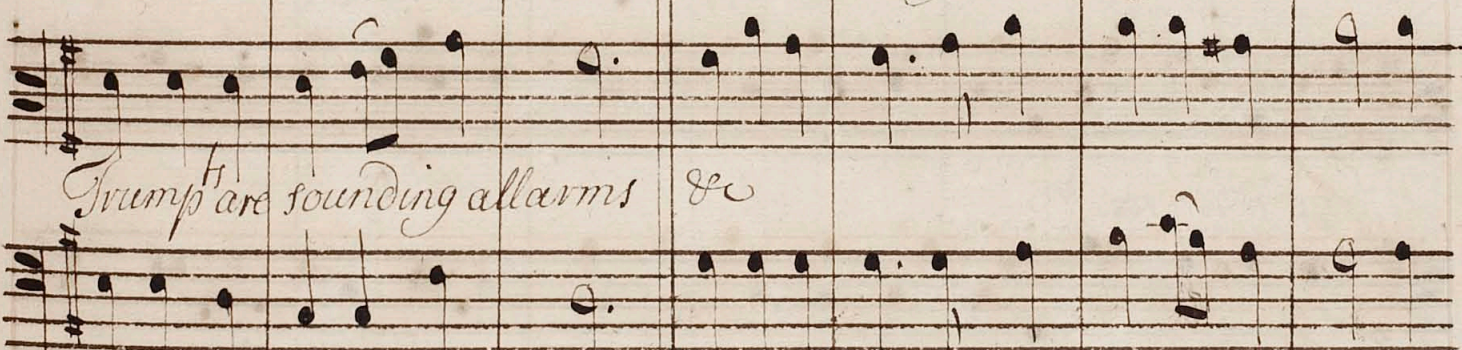
How &c

How &c

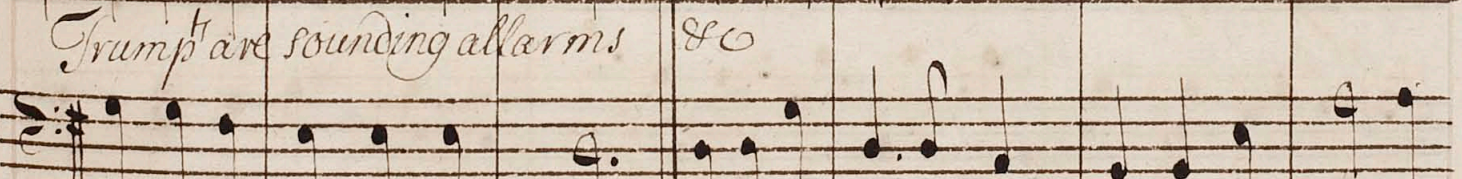
How blest are Shepherds how happy their Lasses while Drums and



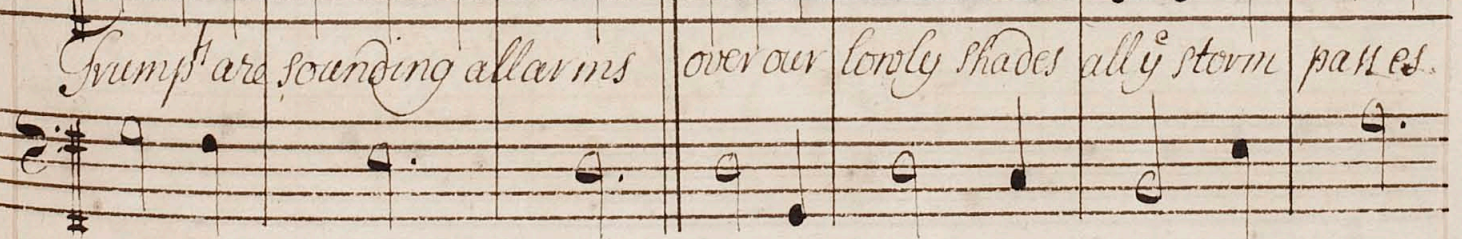
Trump^t are sounding allarms over our lovely shades all y^e storm pannes



Trump^t are sounding allarms &c



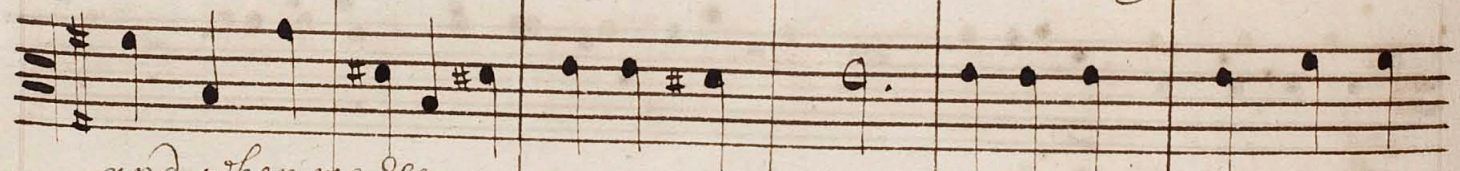
Trump^t are sounding allarms &c



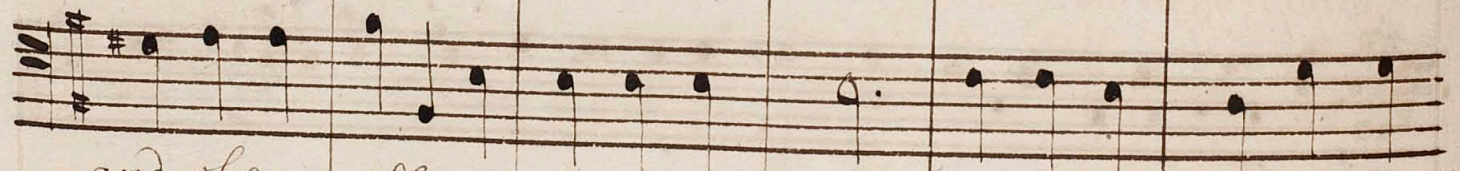
Trump^t are sounding allarms over our lovely shades all y^e storm pannes.



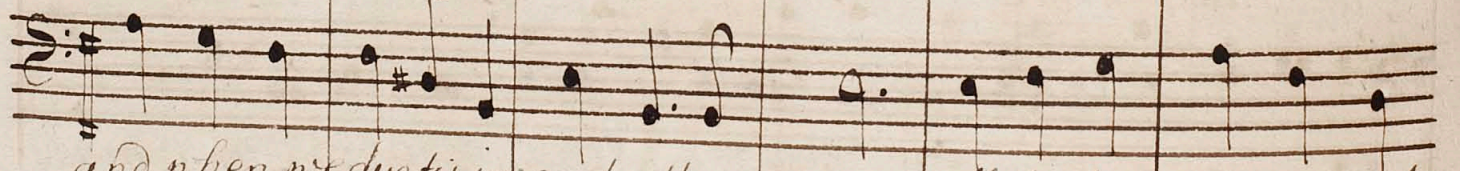
and when we dye tis in each others armes all the day on our Herds



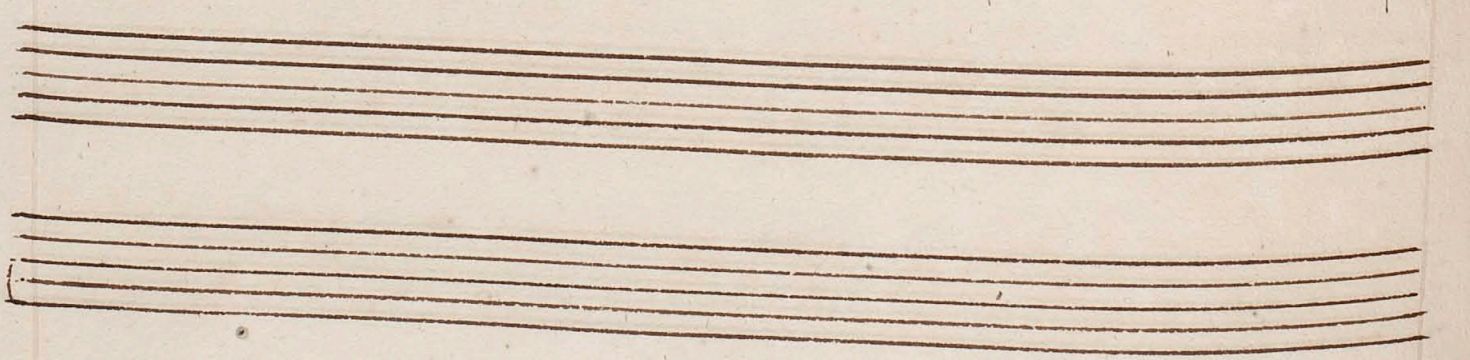
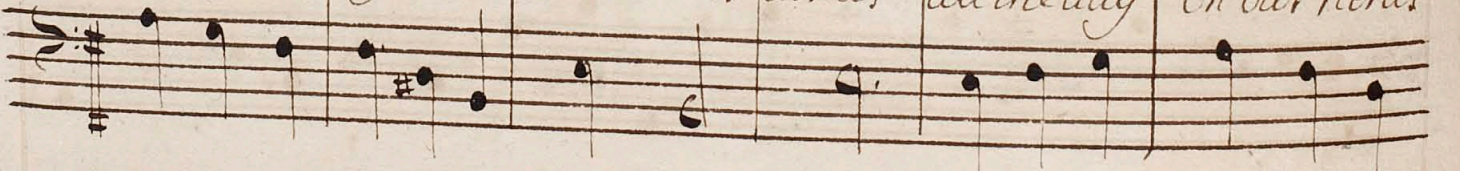
and when we &c

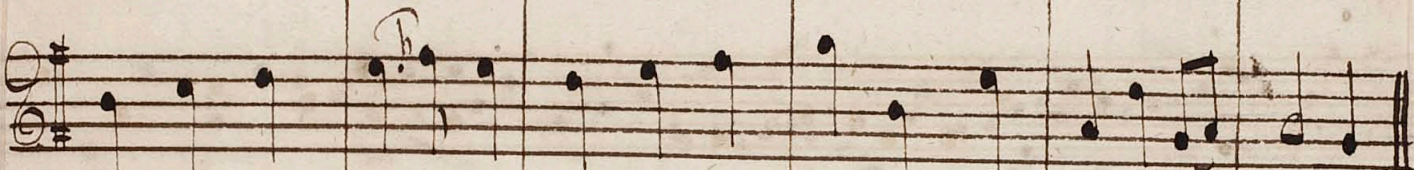
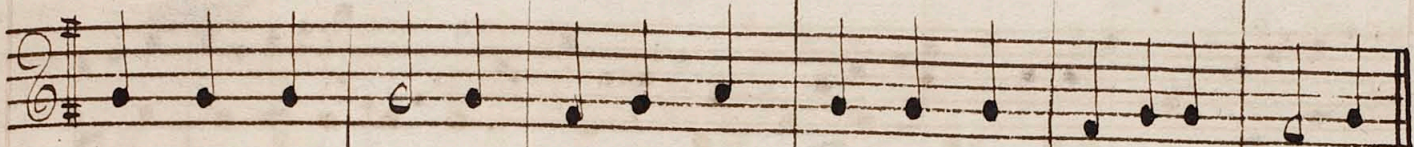
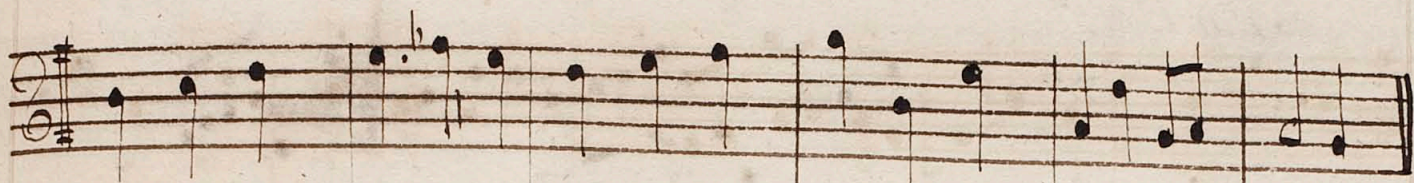


and when we &c

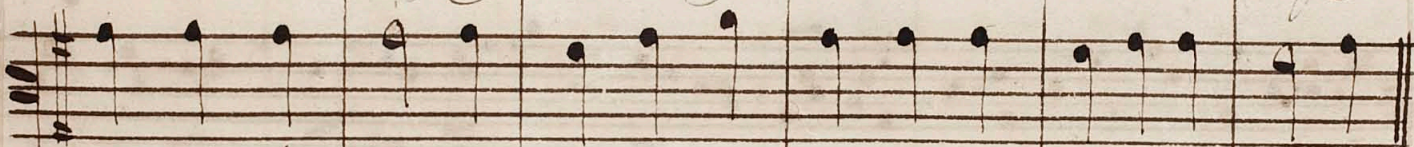


and when we dye tis in each others armes all the day on our Herds

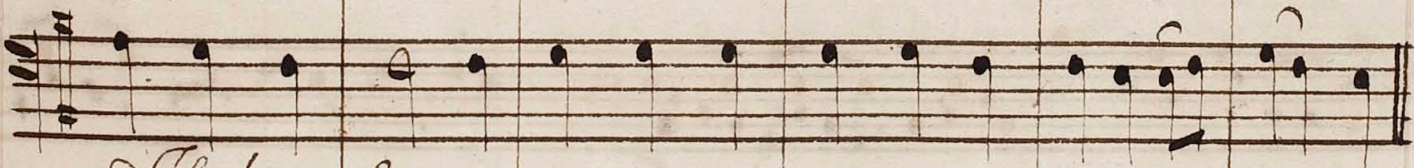




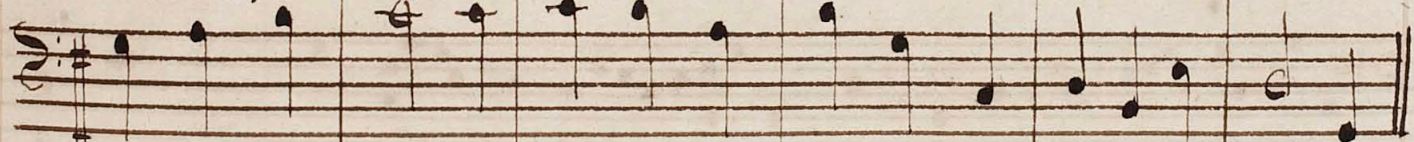
and Flocks employing all the night on our Flutes and in en joying



and Flocks em &c



and Flocks em &c



and Flocks employing all the night on our Flutes and in en joying



*Symphony
for
Flutes & Hautbois*

Verre ~

Verse

Shepherd shepherd leave decoying Pipes are sweet as

Verse

Shepherd &c

Sumers day but a little after toying women have the shot to pay

Sumers day &c

Here are marriage vows for signing set their mark that ^{cannot} write

Here are &c

cannot write

after that isth our repining play & welcome day & night play and

after if with out repining play & welcome day - - - and

welcome play & welcome play - - - & welcome day and night

night play & welcome play - - - and the

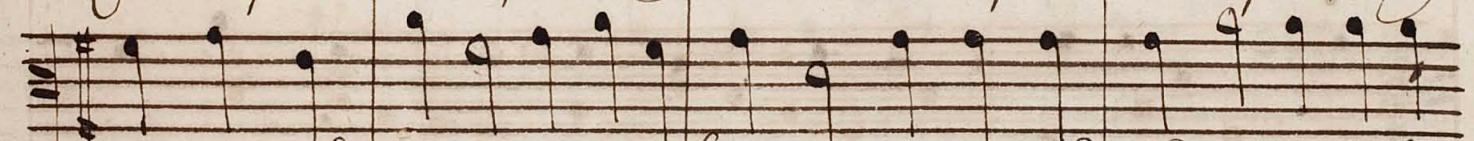
Chorus

Come shepherds lead up a lively measure

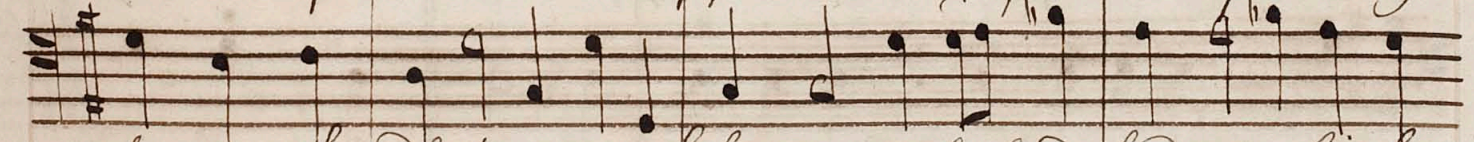
Come shepherds lead up a lively lead up a lively measure



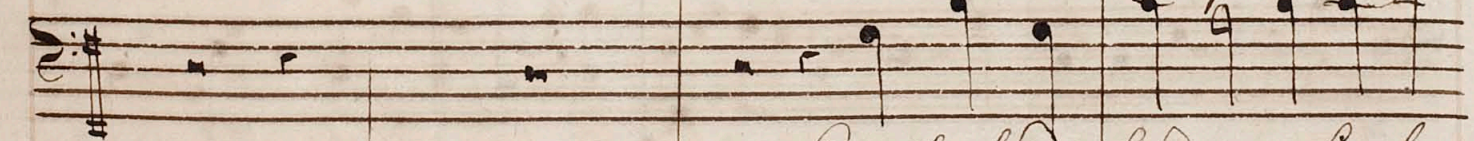
Come shepherds lead up a lively measure come shepherds lead up a lively



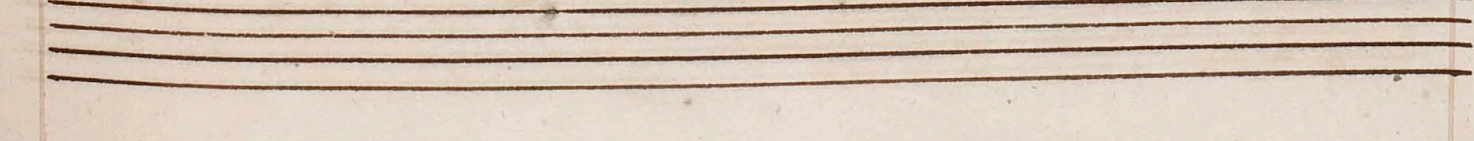
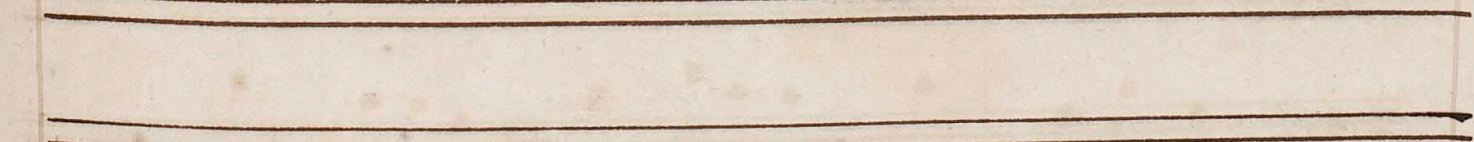
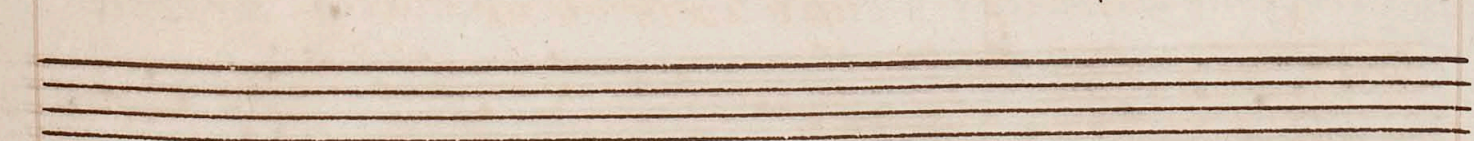
the cares of wedlock are cares of pleasure come shepherds lead up a lively



the cares of wedlock are cares of pleasure come shepherds lead up a lively



Come shepherds lead up a lively



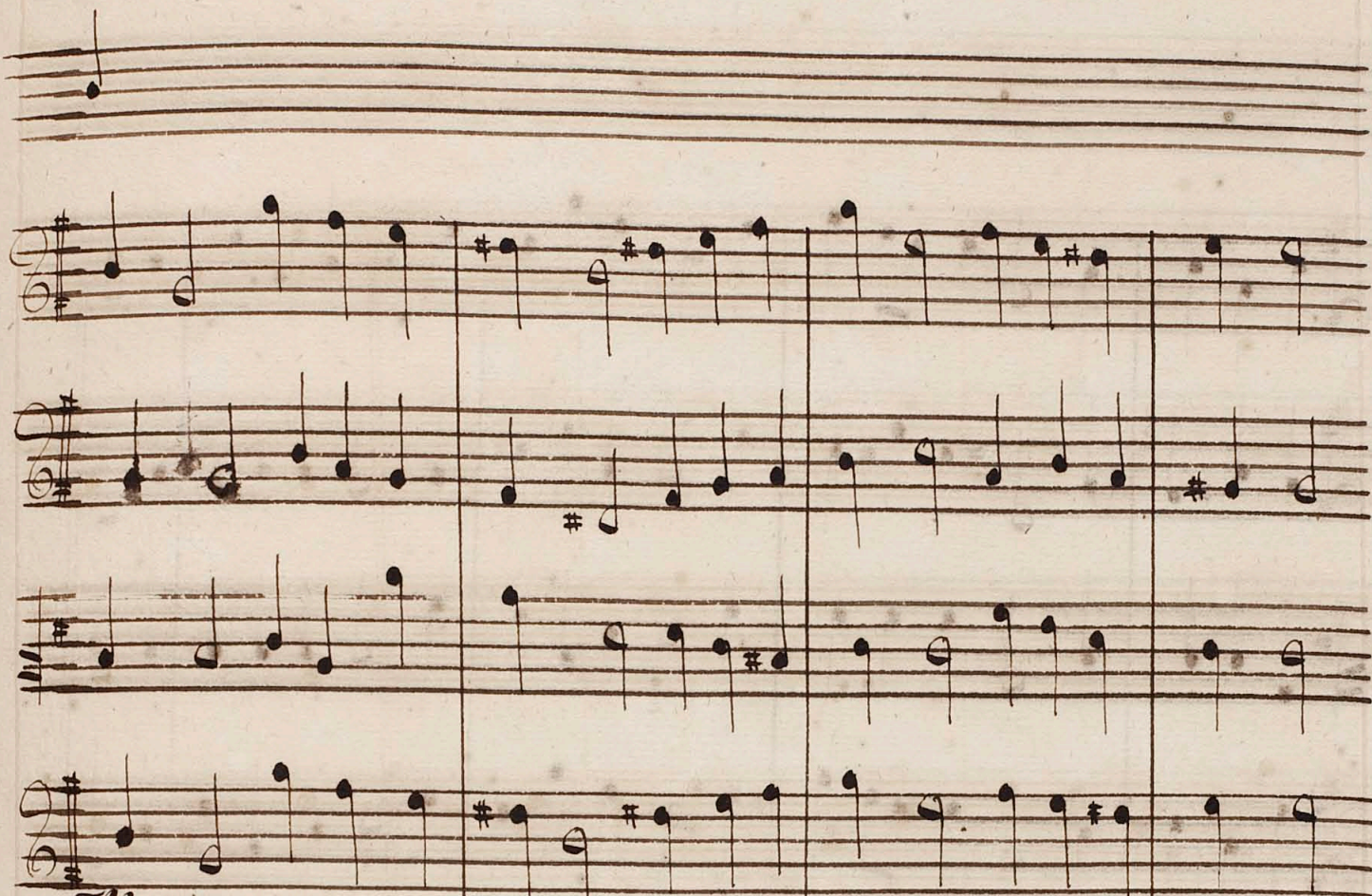
measure y cares of wedlock are cares of pleasure But whether

measure y cares of wedlock are cares of pleasure But whether

measure y cares of wedlock are cares of pleasure But whether

measure y cares of wedlock are cares of pleasure But whether

measure y cares of wedlock are cares of pleasure But whether



Whether
Marriage bring joy or sorrow make sure of this day and hang to morrow

whether
Marriage &c

whether
Marriage &c

whether
Marriage bring joy or sorrow make sure of this day & hang to morrow

But whether marriage bring joy or sorrow make sure of this day & hang to morrow

But whether we to morrow

But whether we to morrow

But whether marriage bring joy or sorrow make sure of this day & hang to morrow

The end of the 2^d Act



Handwritten musical notation on ten staves. The notation is written in dark ink and includes various musical symbols such as notes, rests, and bar lines. The handwriting is somewhat faded and the paper shows signs of age and staining. The notation appears to be a single melodic line, possibly for a vocal or instrumental part. The staves are numbered 1 through 10 on the right margin.

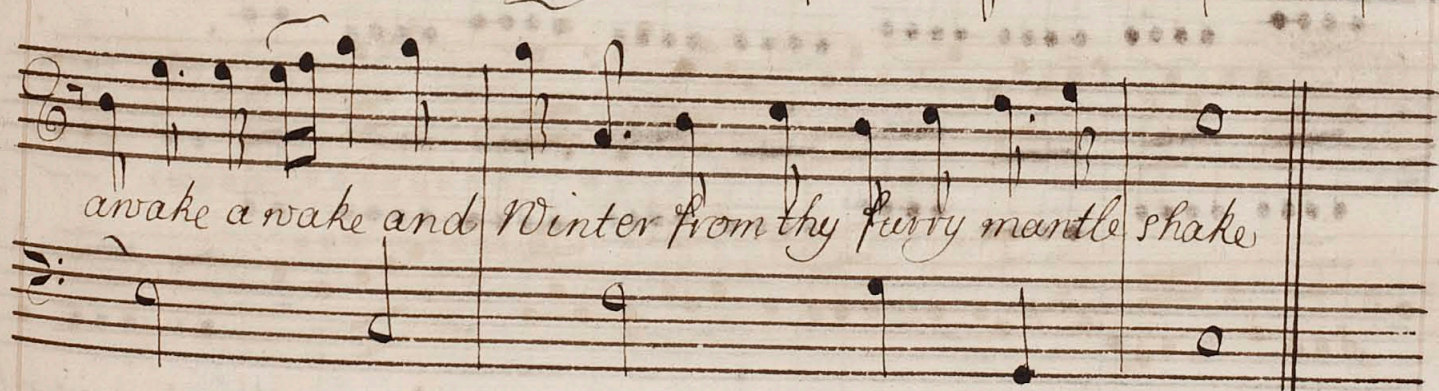
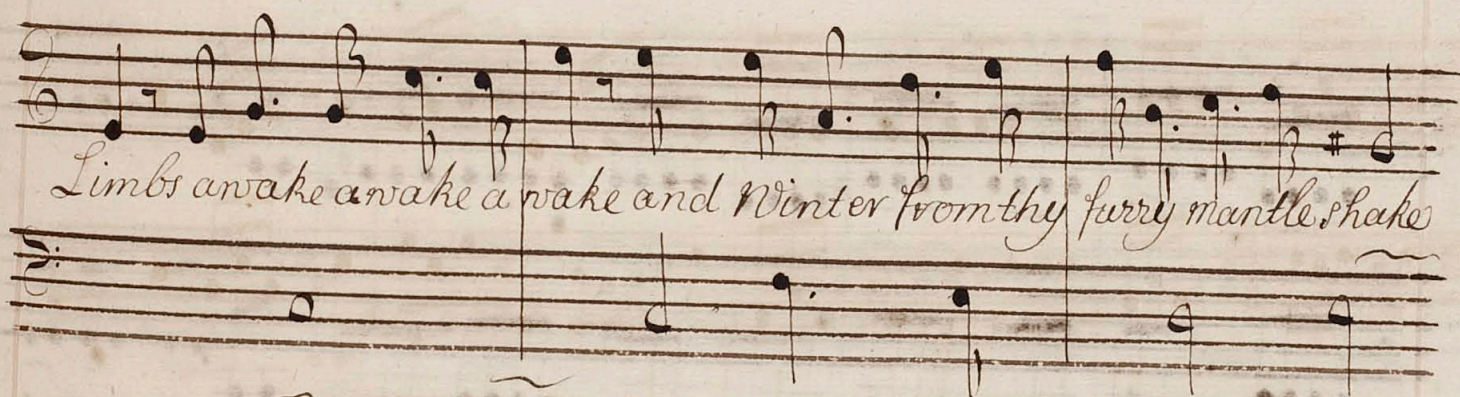
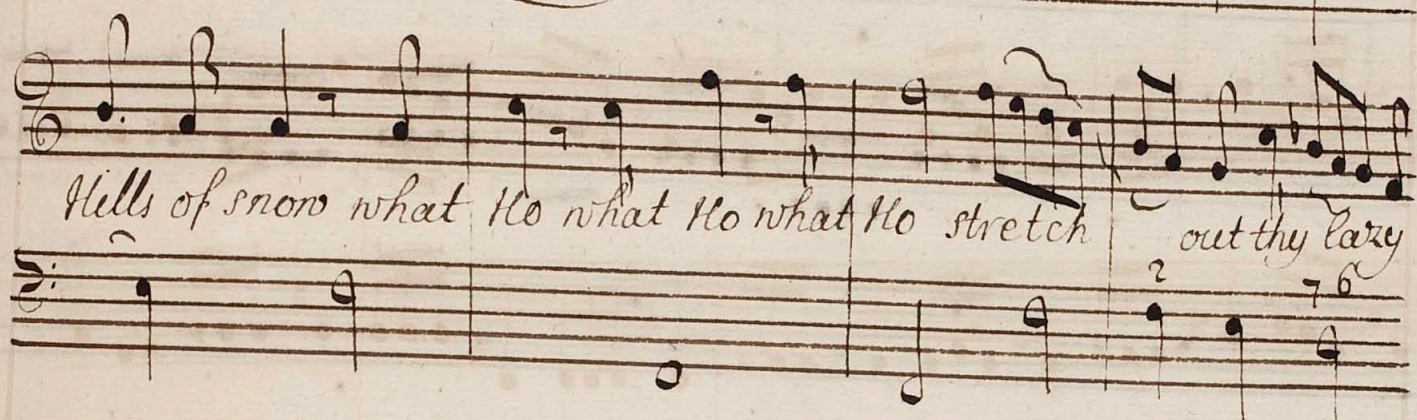
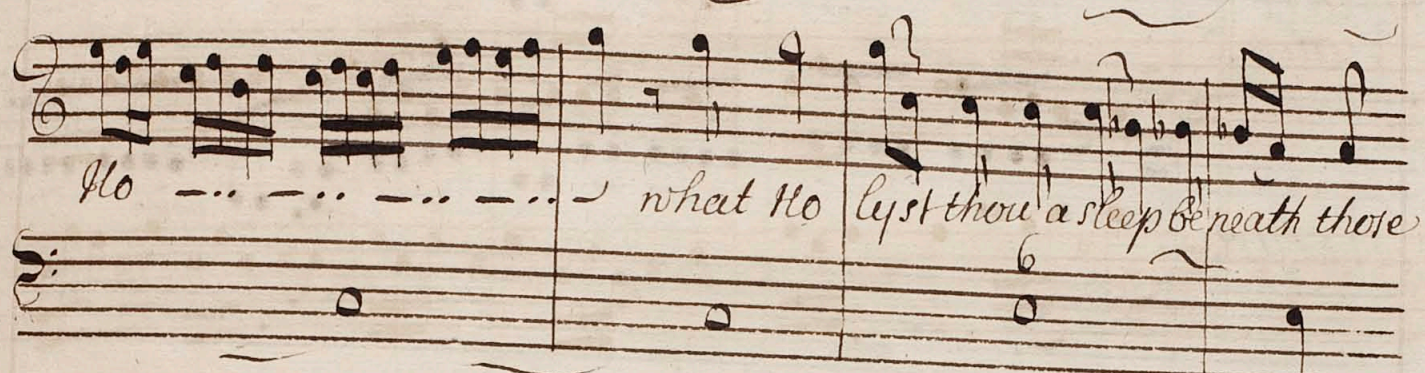
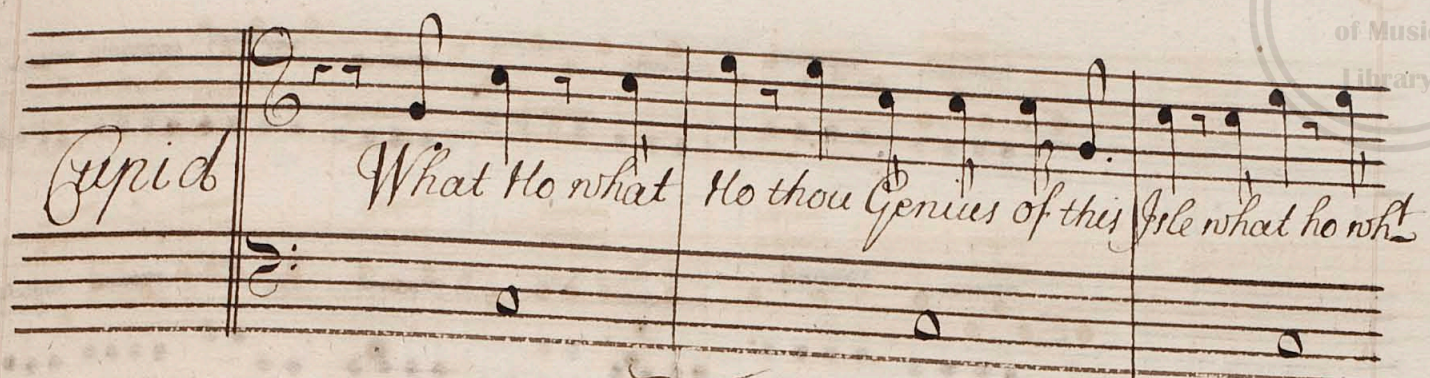
Handwritten musical notation on the left page, visible through the binding. The notation includes notes and rests, and is partially obscured by the binding. The handwriting is similar to the notation on the right page.

Act the 3^d

(108)

Royal
Academy

Prelude

Cupid

Prelude while y^e Cold Genius rises

Violin 1st

Violin 2^d

Prelude

Verse

What power art

Handwritten musical score for the first system, measures 1-6. The system consists of five staves. The first four staves are for instrumental accompaniment, and the fifth staff is for the vocal line. The lyrics are written below the vocal staff.

thou who from be low hast made me rise unwillingly and ston

Handwritten musical score for the second system, measures 7-12. The system consists of five staves. The first four staves are for instrumental accompaniment, and the fifth staff is for the vocal line. The lyrics are written below the vocal staff.

from Peas of ever la - - sting snow

See'st thou not how stiff how stiff and wondrous cold farr

farr un fitt to bear the bitter cold I can scarcely

move or draw my breath can scarcely move or draw my breath

Let me let me let me freeze a gain let me let me freeze again to

death let me let me let me freeze again to death

Cupid

Thou doating Fool for bear for bear what dost thou mean by

freezing here At Loves appearing all the skie clearing y stormy

wind their fury spare Winter subduing & spring re=

renewing my beams create a more Glorious spring End to the 1st Strain

Violins

Verse

Great Love I know thee now eldest of Gods art thou

Heav'n and Earth by thee were made Heav'n & earth by thee were

made Human Nature is thy creature human Nature is thy

Creature every where every where every where thou art thou

art obey'd every where every where every where ^{thou} art thou art o=

Cupid: No part of my dominion shall be

= bey'd every where thou art o bey'd

wast to spread

my sway & sing

my praise even here even here I will a people raise of kind em=

bracing Lovers and embrac'd even here here here I will a people

raise of kind embracing Lovers and Embrac'd



Violins

Prelude

A handwritten musical score for Violins, consisting of 12 staves. The notation is in brown ink on aged paper. The first two staves are labeled "Violins" and "Prelude". The music is written in a 3/4 time signature. The notation includes various note values, rests, and bar lines. The score is divided into measures by vertical bar lines. The handwriting is elegant and typical of 18th or 19th-century musical notation.

(319)

Royal
Academy
of Music
Library



Chorus~

Chorus of cold People

Handwritten musical score for a chorus. The score is written on ten staves. The first four staves are instrumental, featuring a melody in the treble clef and a bass line in the bass clef. The fifth staff begins with the lyrics "See see see see we we assemble thy Revells to hold". The sixth staff continues the melody with the lyrics "See see see see &c" and "hold". The seventh staff continues the melody with the lyrics "See see see see &c" and "hold". The eighth staff continues the melody with the lyrics "See see see see we we assemble thy Revells to hold". The ninth and tenth staves are empty.

See see see see we we assemble thy Revells to hold

See see see see &c hold

See see see see &c hold

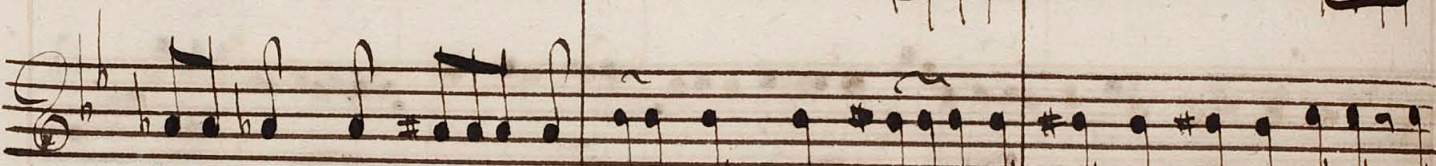
See see see see we we assemble thy Revells to hold

See see see see we all emblethy Revell to hold tho

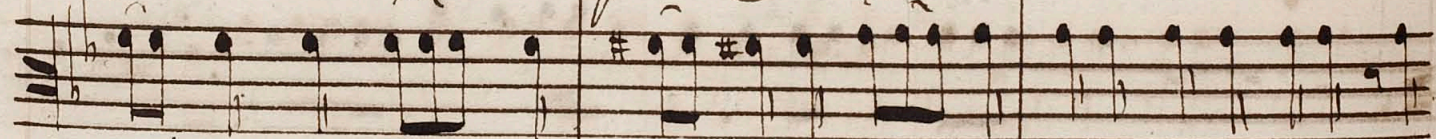
See see &c tho

See see &c tho

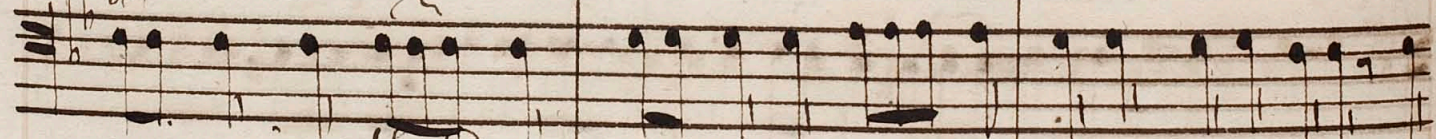
See see see see we all emblethy Revell to hold tho



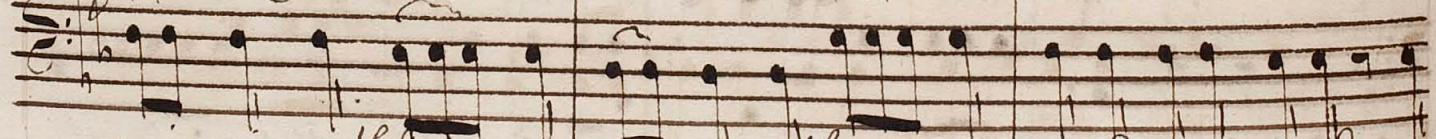
quivering with cold the quivering nth cold wee chatter chatt' chatt' wee



quivering nth cold &c



quivering nth cold &c



quivering nth cold the quivering nth cold wee chatter chatt' chatt' wee



Handwritten musical score on page 123. The page contains several staves of music, with lyrics written below the notes. The lyrics include "soft", "loud", "Chatter", "chatt", "chatt", "nee", "chatt", "chatt", "chatt", "and", "tremble", "Chatter &c", and "Chatt &c". The notation includes various musical symbols such as notes, rests, and accidentals.

soft
Chatter chatt chatt nee ^{loud} chatt chatt chatt and tremble

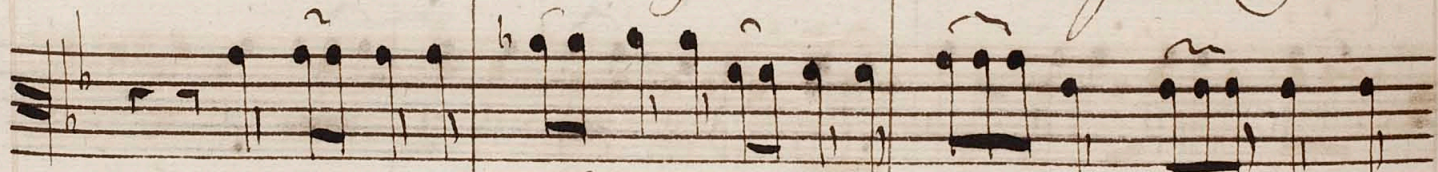
Chatter &c

Chatt &c

Chatter chatt chatt nee chatt chatt chatt and tremble

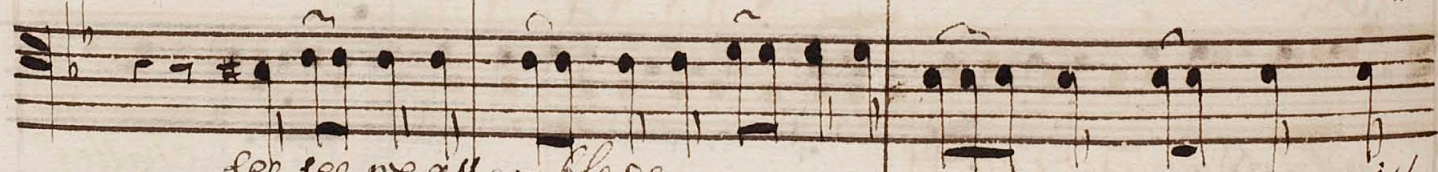


see see we assemble thy Revells to hold the quivering with



see see we assemble &c

with



see see we assemble &c

with



see see we assemble thy Revells to hold the quivering with





Cold tho quivering th cold we chatt chatt chatter

Cold tho quavring &c

chatter

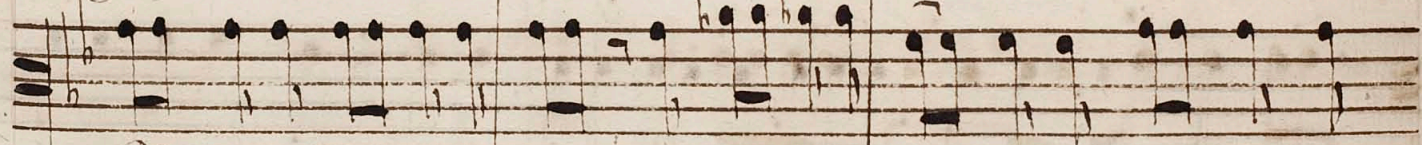
Cold tho quavring &c

chatter

Cold tho quavring th cold we chatt chatt chatter



Chatter and tremble see see see see we assemble see see wee all =



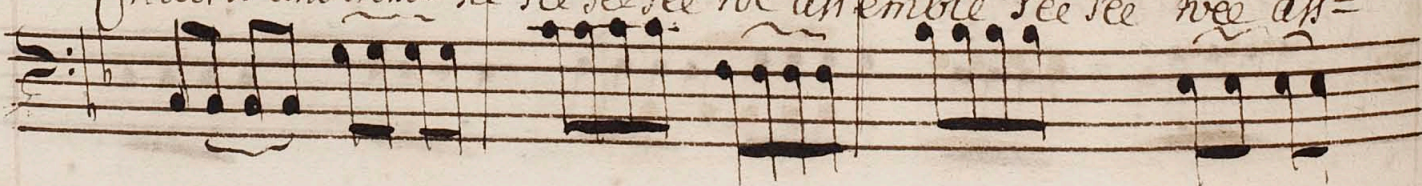
Chatter and &c



Chatter and &c



Chatter and tremble see see see see we assemble see see wee all =





=semble thy Revells to Hold

=emble thy Revells to Hold

=emble thy Revells to Hold

=emble thy Revells to Hold



Dance

The musical score is written on ten staves, organized into two systems of five staves each. The notation is in a historical style, featuring a treble clef on the first staff of each system and a bass clef on the fifth. The key signature is one flat (B-flat), and the time signature is 2/4. The music consists of a series of eighth and sixteenth notes, often beamed together in groups, creating a rhythmic melody. There are various musical ornaments, including wavy lines above notes and slurs. The paper is aged and shows some staining and wear along the edges.

Cupid

Cupid

Tis I tis I tis I that have warm'd ye tis I tis

I tis I that have warm'd ye in spite of cold weather I've brought ye to

=gether tis I tis I tis I that have arm'd ye tis I tis

I tis I that have arm'd ye

Retornell



Handwritten musical notation on four staves, featuring treble and bass clefs, a key signature of one flat, and a 2/4 time signature. The notation includes various note values, rests, and bar lines.

Chorus

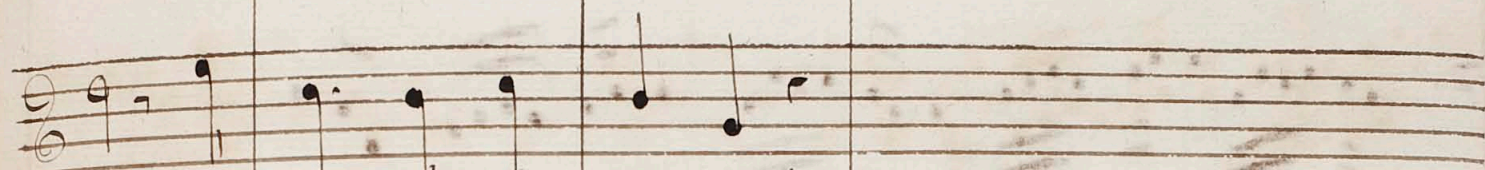
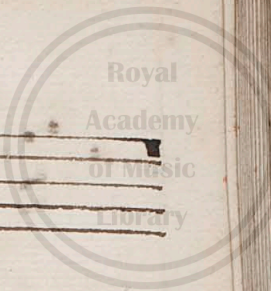
Handwritten musical notation on four staves, continuing the piece with treble and bass clefs, a key signature of one flat, and a 2/4 time signature. The notation includes various note values, rests, and bar lines.

Chorus *Tis Love'tis Love'tis Love that has warm'd us'tis Love'tis*

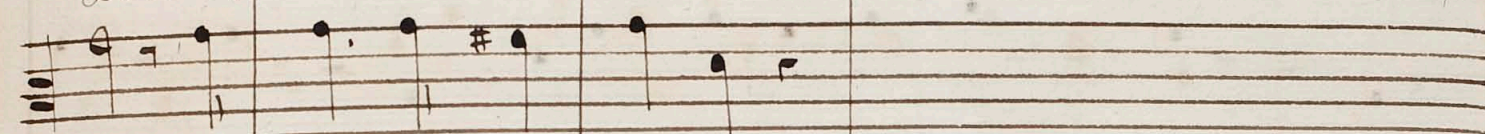
Tis Love &c

Tis Love &c

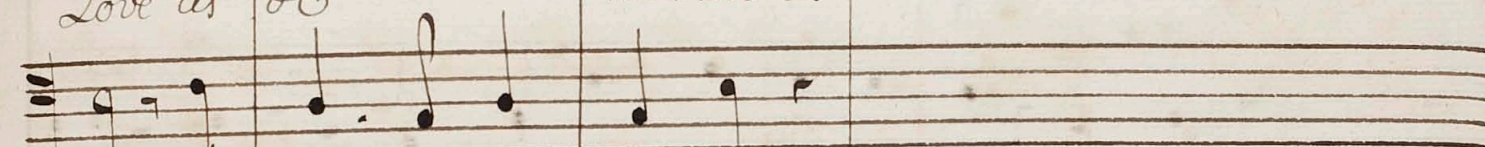
Tis Love'tis Love'tis Love that has warm'd us'tis Love'tis



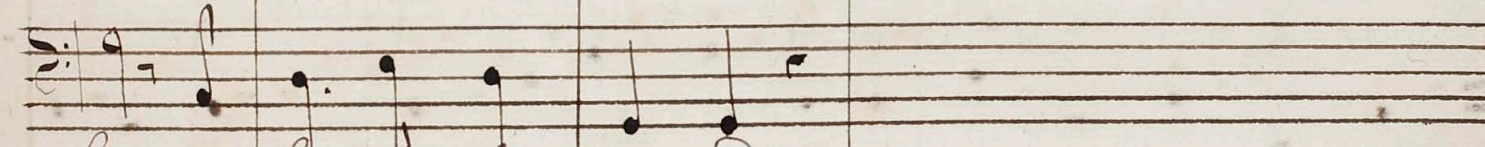
Love 'tis Love that has warm'd us.



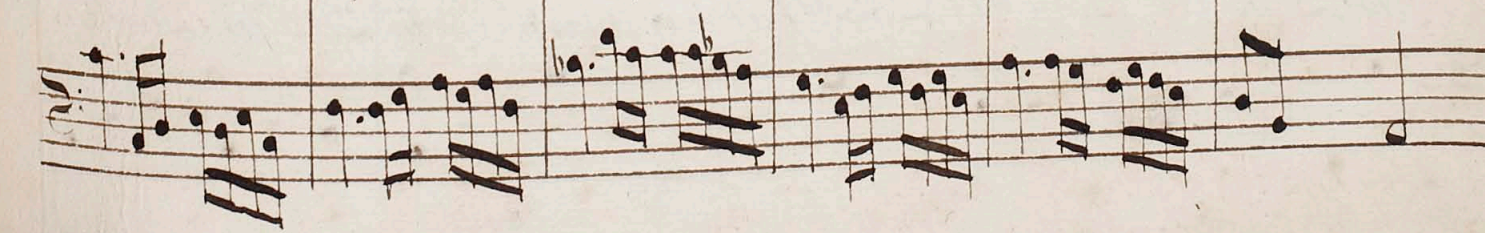
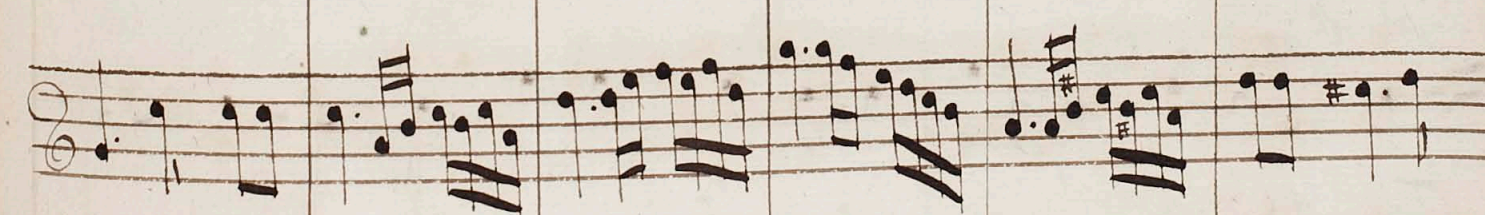
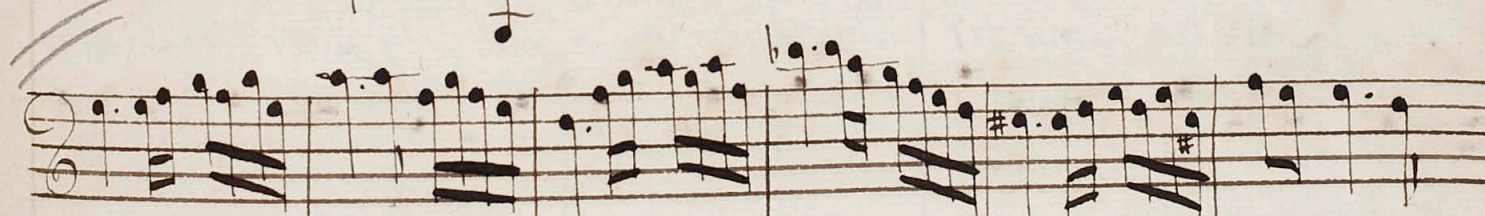
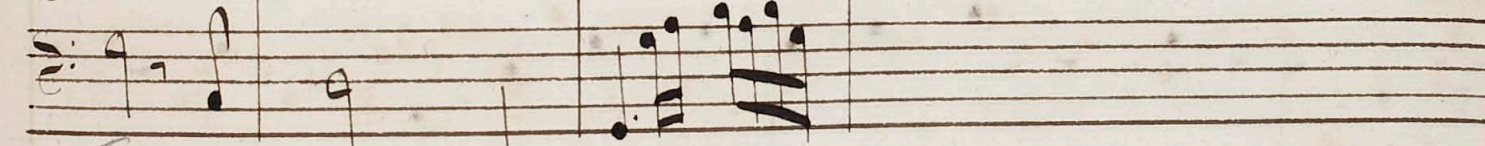
Love 'tis &c warm'd us



Love 'tis &c warm'd us



Love 'tis Love that has warm'd us





Handwritten musical score on ten staves. The first four staves contain complex instrumental or vocal passages with many beamed notes. The fifth staff begins a vocal line with the lyrics: "Sis Lovetis Lovetis Lovethat has warmd us tis Lovetis Lovetis". The sixth staff continues the vocal line with the lyrics: "Sis &c". The seventh staff continues with "Sis &c". The eighth staff continues with "Sis Lovetis Lovetis Lovethat has warmd us tis Lovetis Lovetis". The ninth staff continues with "Sis Lovetis Lovetis Lovethat has warmd us tis Lovetis Lovetis". The tenth staff continues with "Sis Lovetis Lovetis Lovethat has warmd us tis Lovetis Lovetis".



Love that has warmed us in spite of cold weather He brought us to gether 'tis

Love that has &c

'tis

Love that has &c

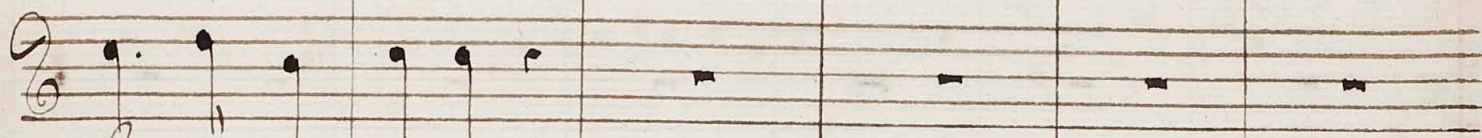
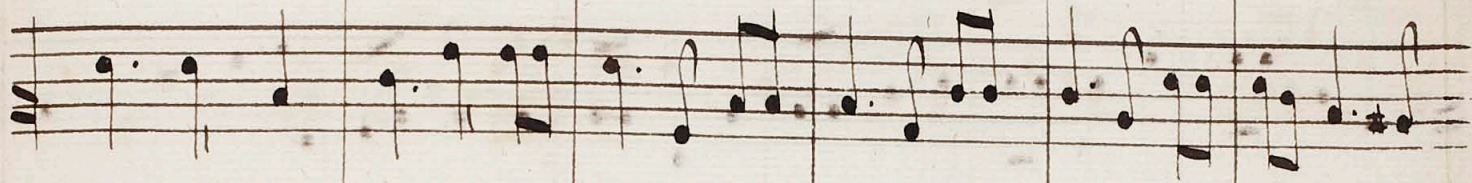
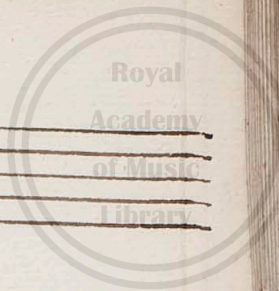
Love that has warmed us in spite of cold weather He brought us to gether 'tis

Love 'tis Love 'tis Love that has arm'd us 'tis Love tis Love 'tis

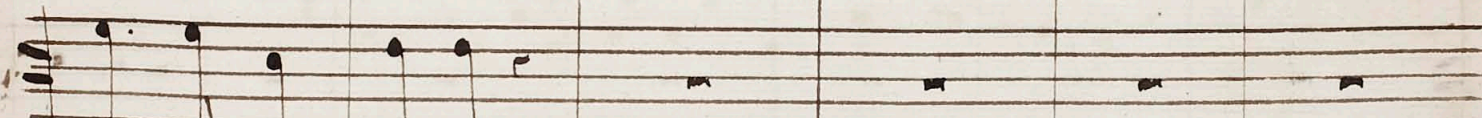
Love tis &c

Love 'tis &c

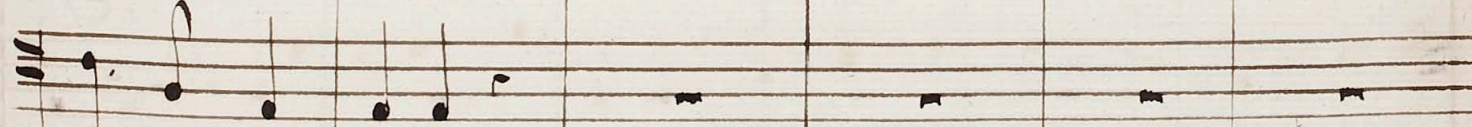
Love 'tis Love 'tis Love that has arm'd us 'tis Love tis Love 'tis



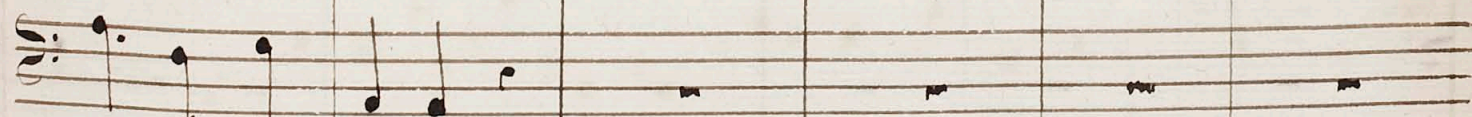
Love that has arm'd us



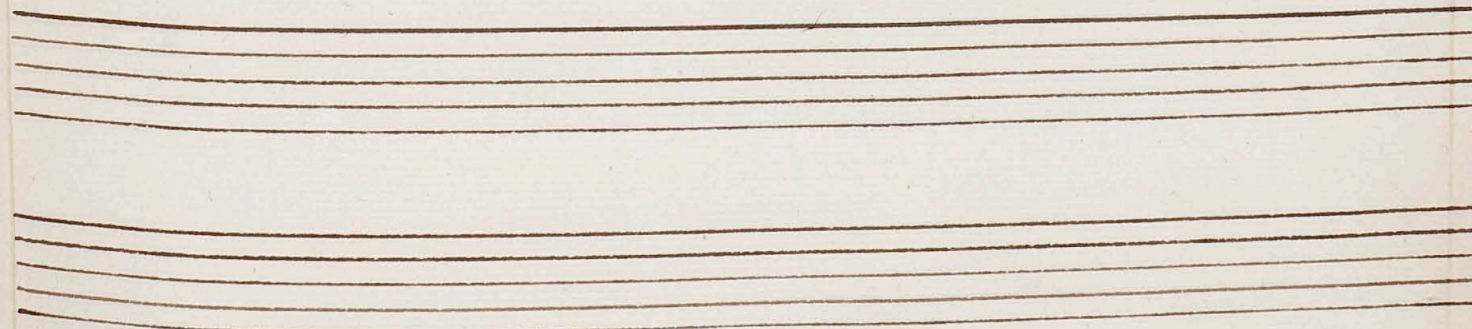
Love that has arm'd us



Love that has arm'd us



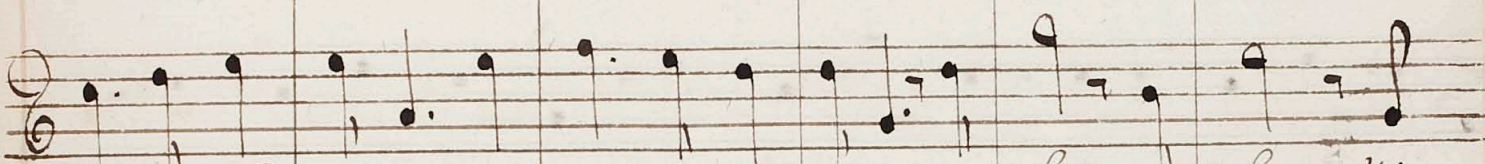
Love that has arm'd us



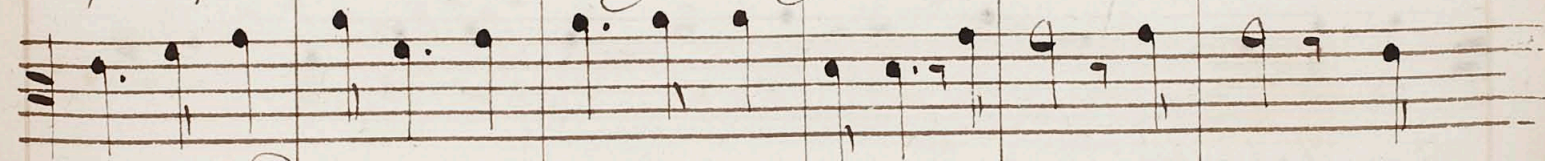


Handwritten musical score on page 136, featuring multiple staves with notes, rests, and dynamic markings.

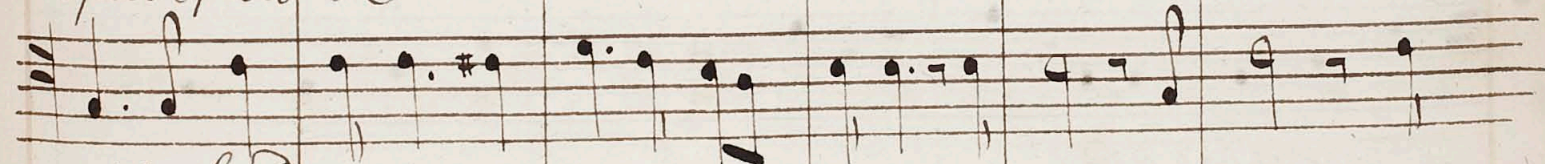
The score is written on ten staves. The first four staves contain a complex melodic line with many beamed notes and slurs. The fifth and sixth staves are mostly empty, with only a few notes and rests. The seventh and eighth staves also contain sparse notation. The ninth and tenth staves return to a more complex melodic line, similar to the first four staves. The word "In" is written in cursive at the end of the fifth, sixth, seventh, and eighth staves.



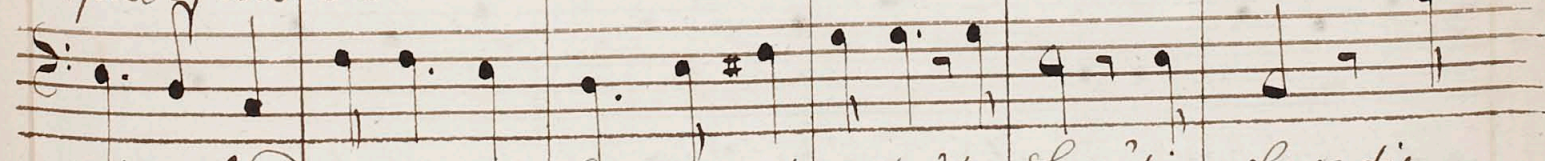
spite of cold weather he brought us together 'tis Love 'tis Love 'tis



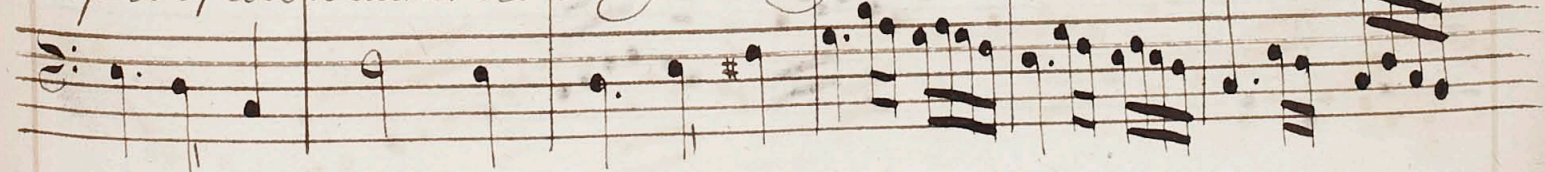
spite of cold &c



spite of cold &c



Spite of cold weather he brought us together 'tis Love 'tis Love 'tis



Handwritten musical score on page 138. The page contains several staves of music, with lyrics written below the staves. The lyrics are: "Love that has arm'd us 'tis Love 'tis Love 'tis Love that has arm'd us", "Love that has &c", "Love that has &c", and "Love that has arm'd us 'tis Love 'tis Love 'tis Love that has arm'd us". The music is written in a cursive style, typical of 18th-century manuscripts. The staves are numbered 1 through 10. The lyrics are written in a cursive script, matching the style of the music.

Love that has arm'd us 'tis Love 'tis Love 'tis Love that has arm'd us

Love that has &c

Love that has &c

Love that has arm'd us 'tis Love 'tis Love 'tis Love that has arm'd us

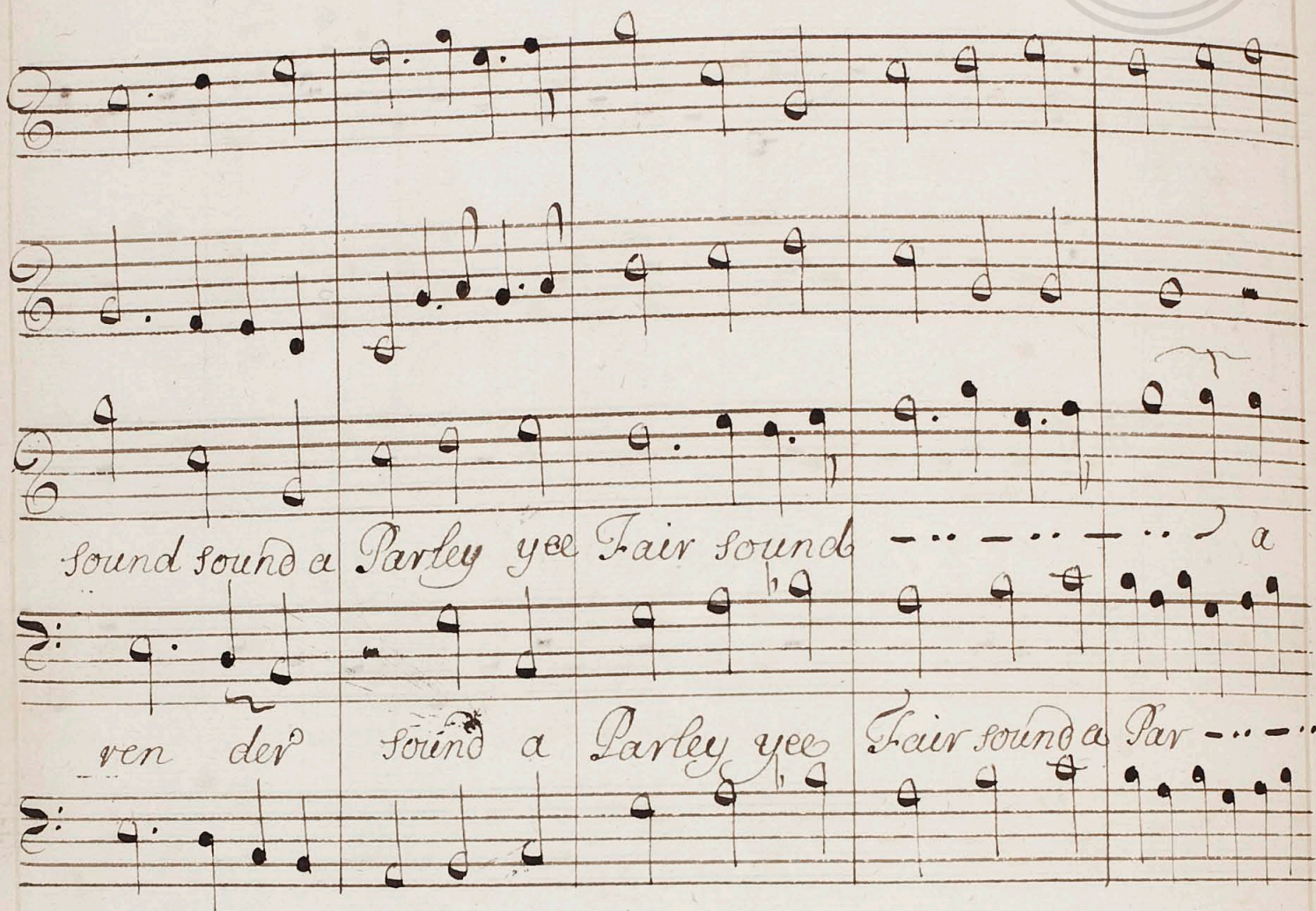
Violin 1st

Violin 2nd

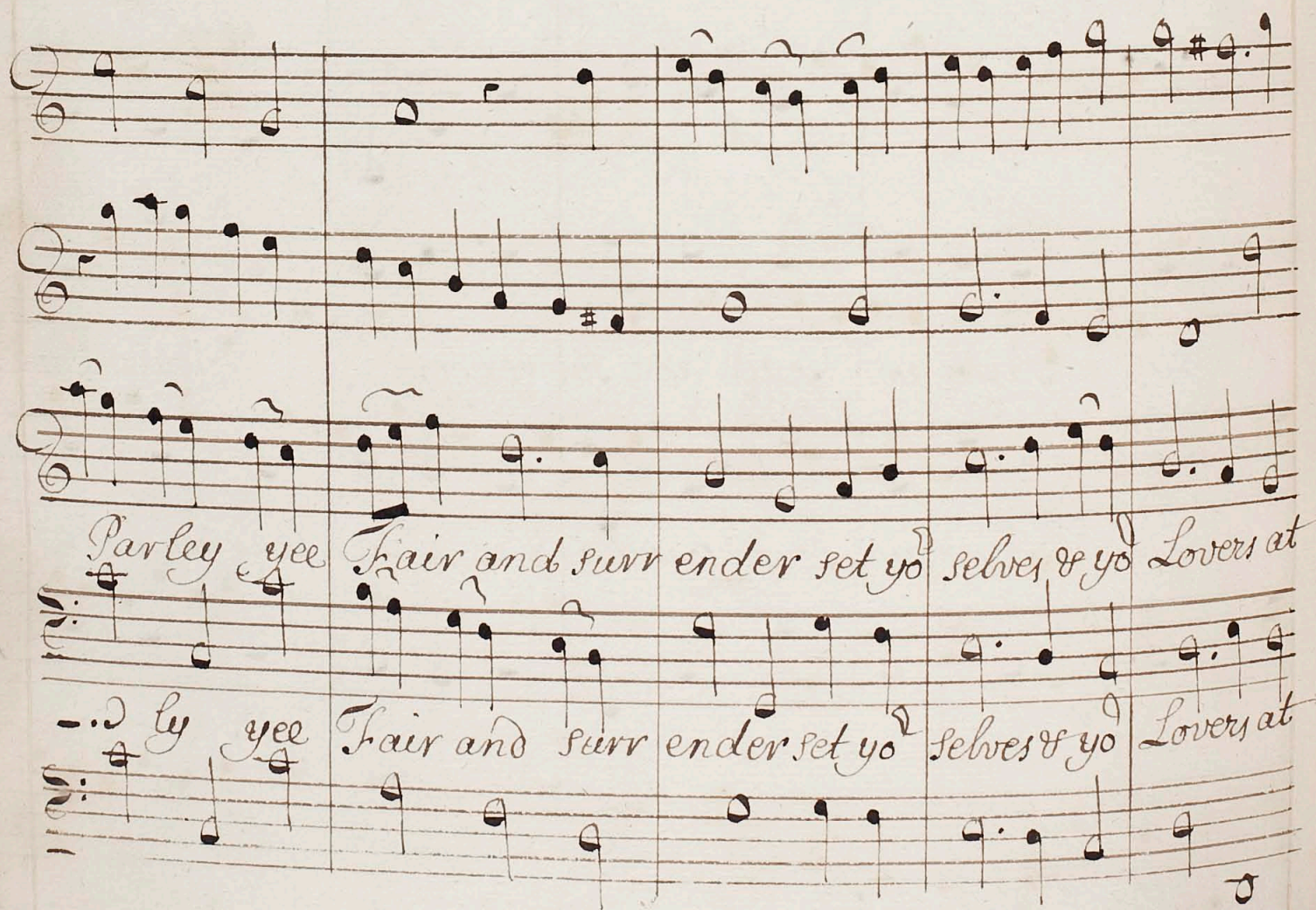
Verse

Verse

Sound a Parley ye Fair and sur render Sound round
Sound round Sound round a Parley yee Fair and sur



Sound sound a Parley yee Fair sound ... a
 ven der sound a Parley yee Fair sound a Par ...



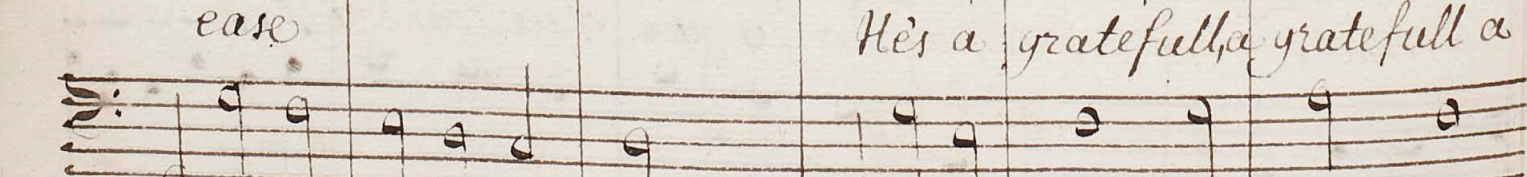
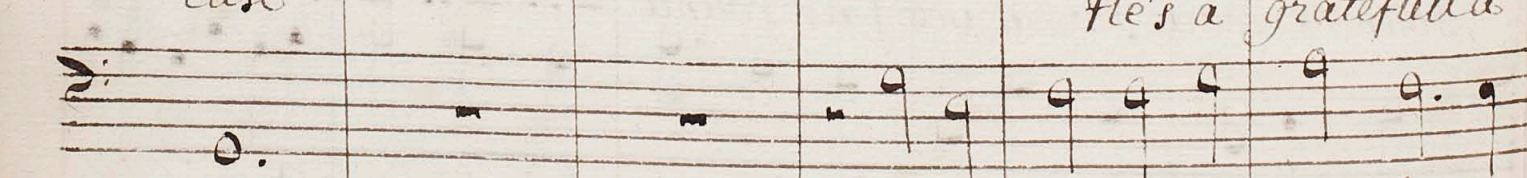
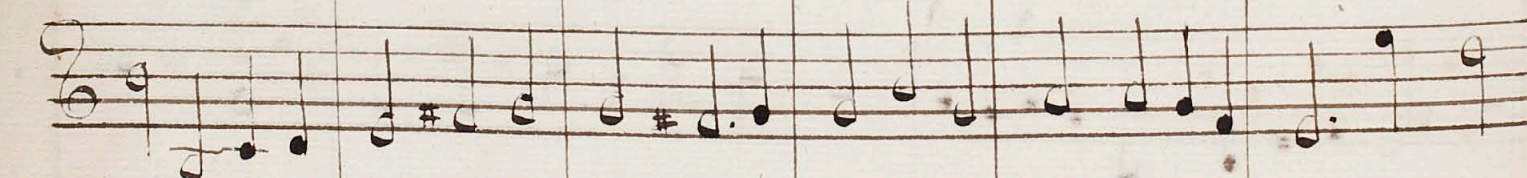
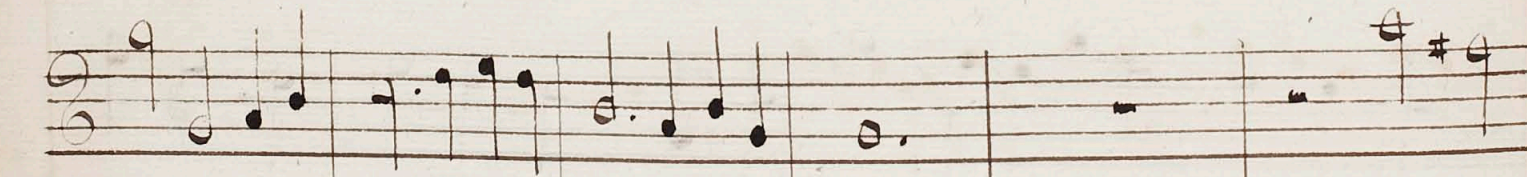
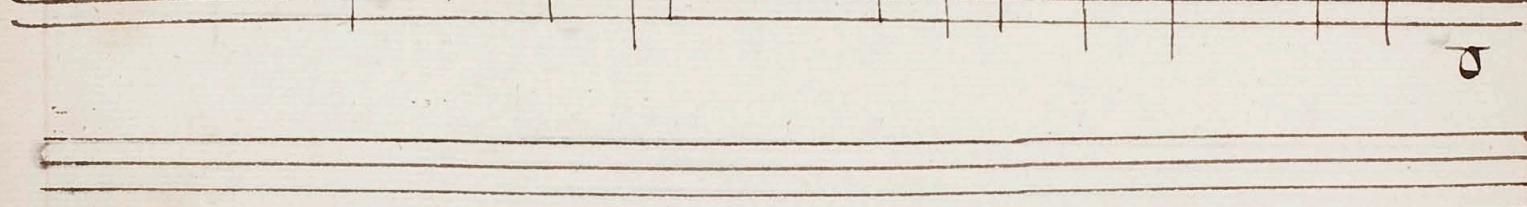
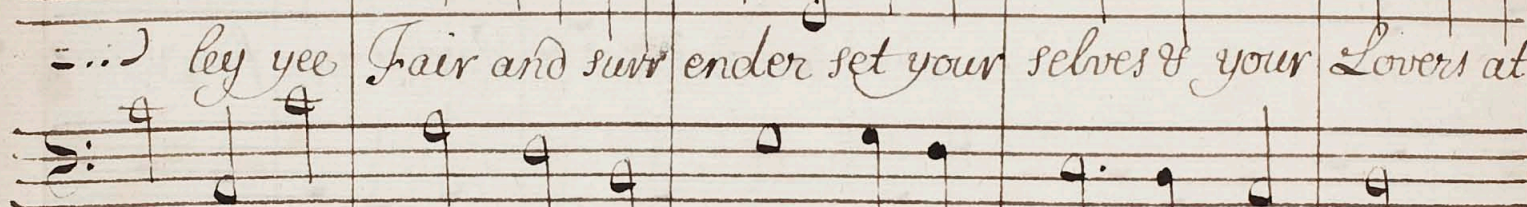
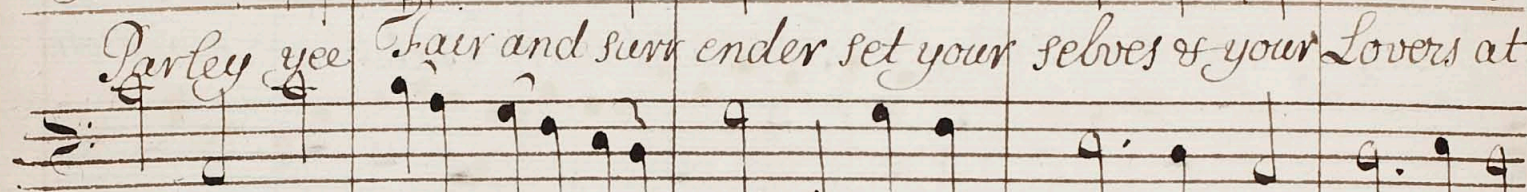
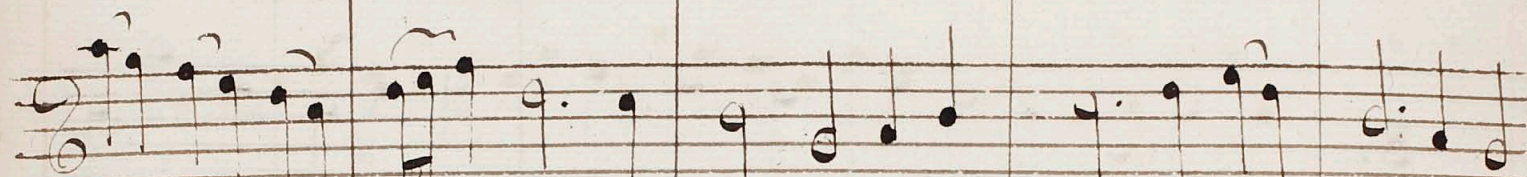
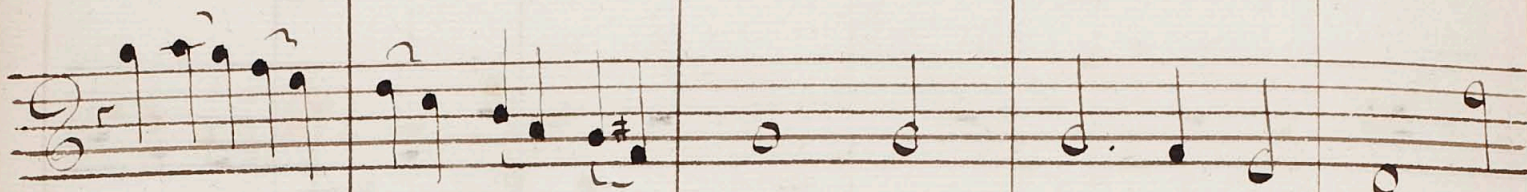
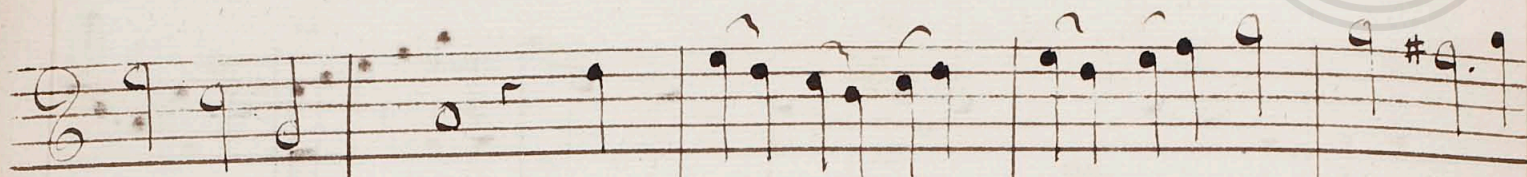
Parley yee Fair and surr ender set yo selves & yo Lovers at
 ... ly yee Fair and surr ender set yo selves & yo Lovers at

Handwritten musical score for the first system, featuring five staves. The lyrics are written below the staves:

ease Sound a Parley yee Fair and surr ender Sound sound
ease Sound a sound sound a Parley yee fair & surr-

Handwritten musical score for the second system, featuring five staves. The lyrics are written below the staves:

Sound sound a Parley yee fair sound ... a
= render Sound a Parley yee fair sound a Par ...





gratefull off ender who plea ... sure dare

gratefull off ender who plea ... sure dare

seize

But the whining pre-

seize

But the

tender the whining pre tender is sure to dis please sound a
 whining the whining pre tender is sure to dis please

Parley yee Fair and surr ender sound sound sound sound a
 sound sound sound sound a Parley yee Fair and surr ender



Handwritten musical score for two voices (Soprano and Alto) with lyrics. The music is written on two staves, each with a treble and bass clef. The lyrics are written below the staves.

Parley yee Fair sound ... a Parley yee
sound a Parley yee Fair sound a par ... ley yee

Handwritten musical score for two voices (Soprano and Alto) with lyrics. The music is written on two staves, each with a treble and bass clef. The lyrics are written below the staves.

Fair and surrender 2 Since the
Fair and surrender 2 since the

fruit of desire is possessing 'tis unmanly to sigh 'tis unmanly to

fruit of desire & to

sigh and complain when we kneel for re-

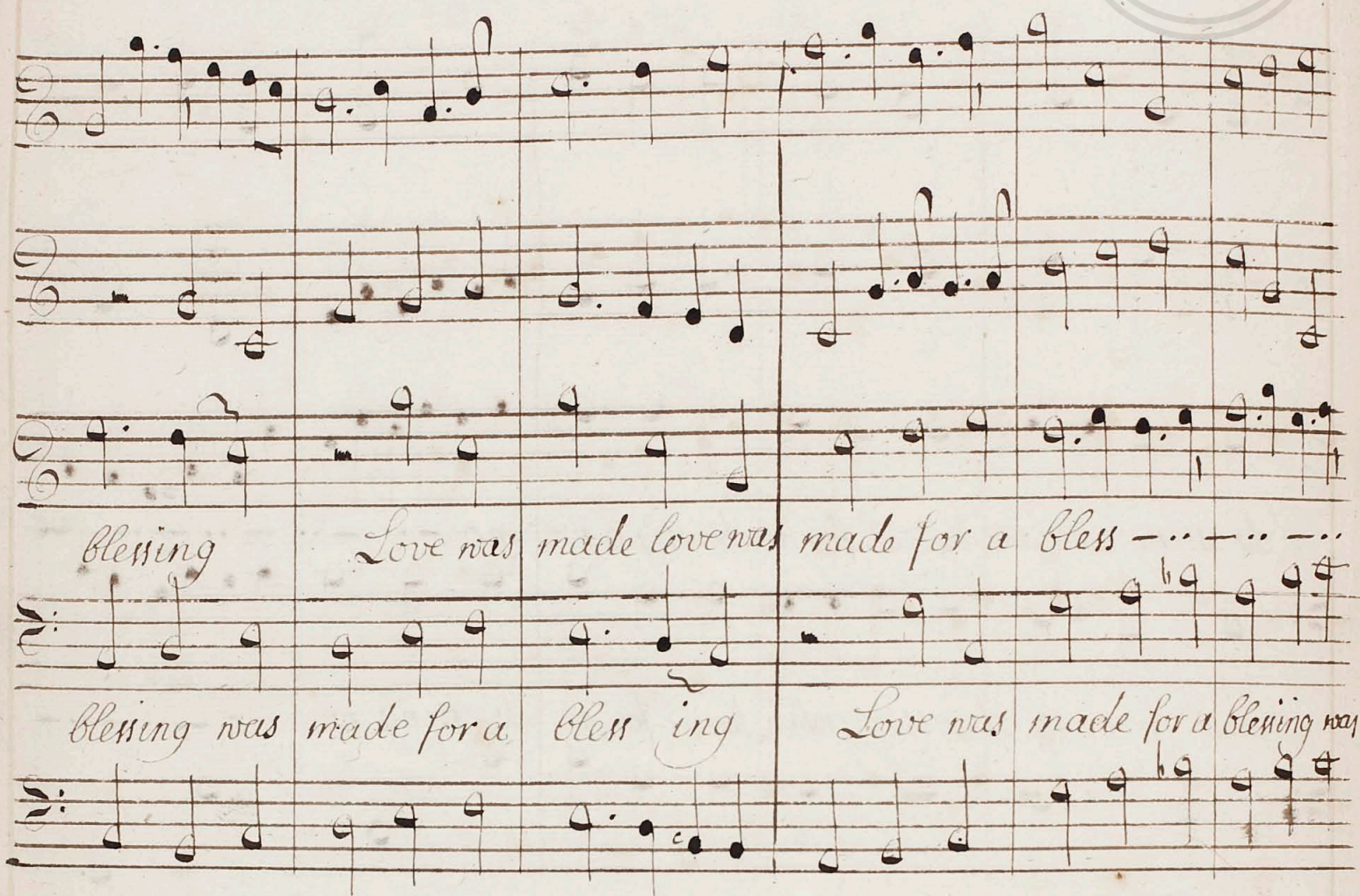
sigh and complain when we

Handwritten musical score for two voices, featuring two systems of staves. The lyrics are written in cursive below the staves.

System 1:
 = dressing when we kneel for re dressing we mo
 kneel for re dressing when ^{toe} kneel for re dressing we mo

Handwritten musical score for two voices, featuring two systems of staves. The lyrics are written in cursive below the staves.

System 2:
 -ve your dis dain Love was made love was made for a
 -ve your dis dain Love was made for a



blessing Love was made love was made for a bless — — — — —
 blessing was made for a bless ing Love was made for a blessing was



ing & not for a pain Love was made for a ble — — — — —
 made for a blessing and not for a pain Love was made for a

...ing and not for a pain
blessing was made for a blessing and not for a pain

Here play y^e Retornell before y^e last Chorus and end
with y^e Chorus that follows the Retornell

Verse

Two daught^r

Verse

Two daughters of this aged stream are wee

of this aged stream are wee

Two

Two daughters of this aged stream are

daughters of this a ged strea - - - me are we & both our

wee Two daughters of this aged stream are wee and

Sea green locks have comb'd and both our sea green locks have

both our sea green locks have comb'd for yee & both our sea green

comb'd have comb'd for yee Come come come come bath to us an

locks have comb'd for yee come come bath to us an

hour or two come come come come naked in for we are so

hour or two come come come come naked in for we are so

hour or two come come come come naked in for we are so

hour or two come come come come naked in for we are so

hour or two come come come come naked in for we are so

hour or two come come come come naked in for we are so

hour or two come come come come naked in for we are so

What danger what danger from a naked Foe

What danger from a naked Foe Come come

#42

Come come both with us come come bathe & share what plea — — — — —

Come come both wth us come come bath & share what plea — — — — —

in the floods appear Weel beat the waters till they bound

in the floods appear weel beat the waters till they bound weel

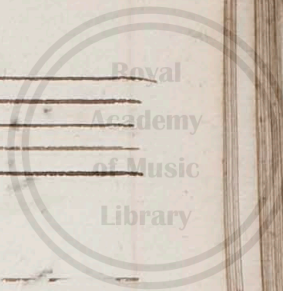
weel beat the waters till they bound and cir — — — — — cle Rou — — —

beat y waters till they bound and cir — — — — — cle Rou — — —

Handwritten musical score for three staves. The lyrics are: "no ... Cir ... le Rou ...". The notation includes treble and bass clefs, a key signature of one flat, and various musical notes and rests.

Handwritten musical score for three staves. The lyrics are: "no and circle vound". The notation includes treble and bass clefs, a key signature of one flat, and various musical notes and rests.

The end of the
Third Act



The Fourth Act

Passaglia

Handwritten musical score for the first system of "Passaglia". It consists of four staves. The top staff is for "Haut boys" and includes the instruction "Full". The second staff is for "Violins". The third and fourth staves are for other instruments, likely strings. The music is written in a 3/4 time signature with a key signature of one flat (B-flat).

Handwritten musical score for the second system of "Passaglia". It consists of four staves. The top staff is for "Violins". The second staff is for "Haut b.". The third and fourth staves are for other instruments, likely strings. The music continues in the same 3/4 time signature and key signature.



Handwritten musical score for the first system, featuring two staves labeled *Vio:* and *Haut*. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for the second system, featuring two staves labeled *Viol* and *Haut:*. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for the third system, featuring two staves labeled *Vio* and *Haut:*. The notation includes various musical symbols such as notes, rests, and accidentals.



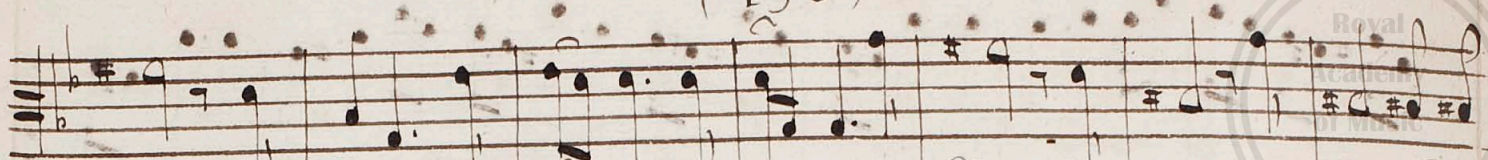
Viol.

Haut

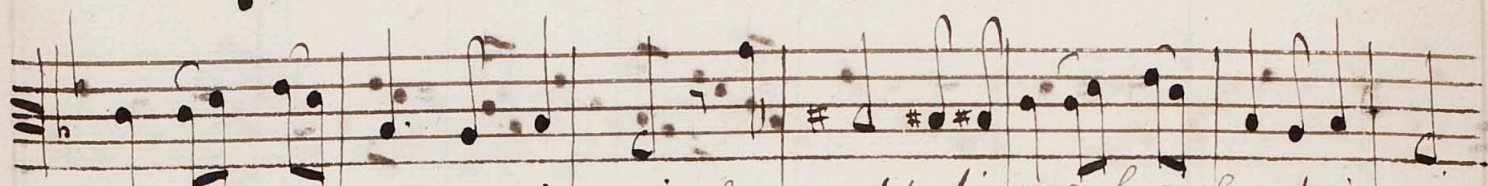
Viol

Haut

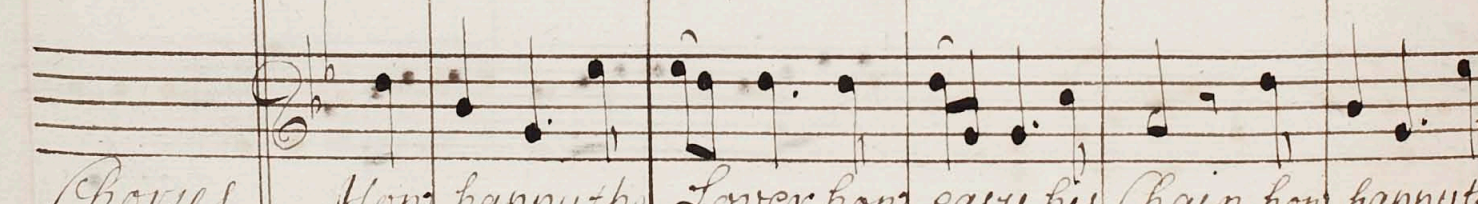
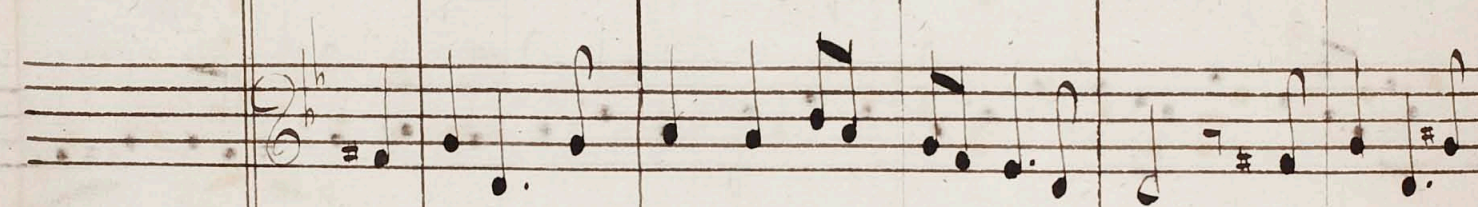
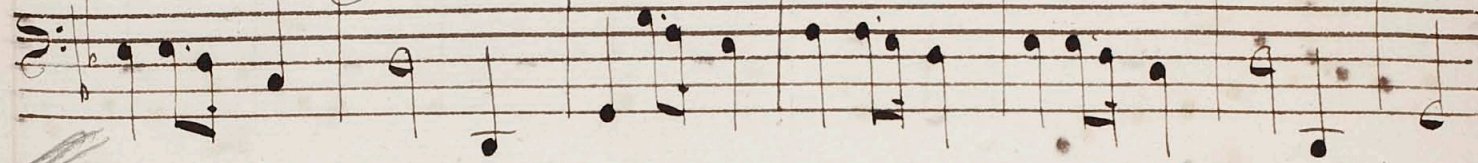
How happy the Lover how easy his



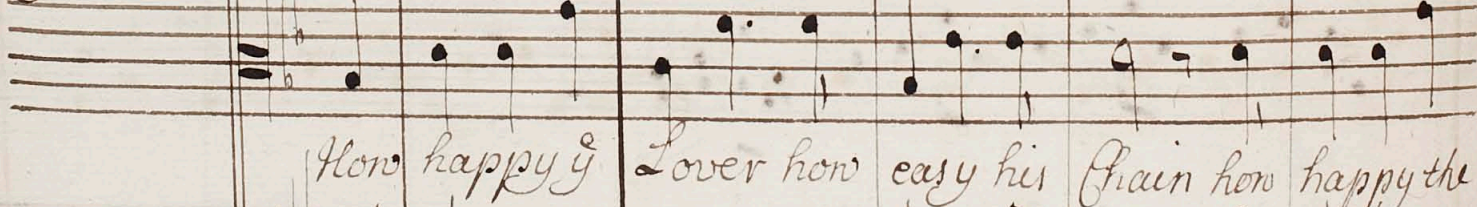
Chain how happy the Lover how easy his Chain how sweet how sweet to dis



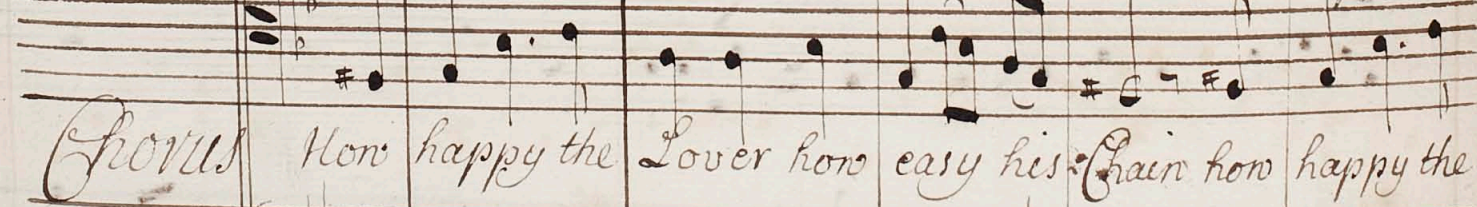
= cover he sighs not in vain how sweet to discover he sighs not in vain



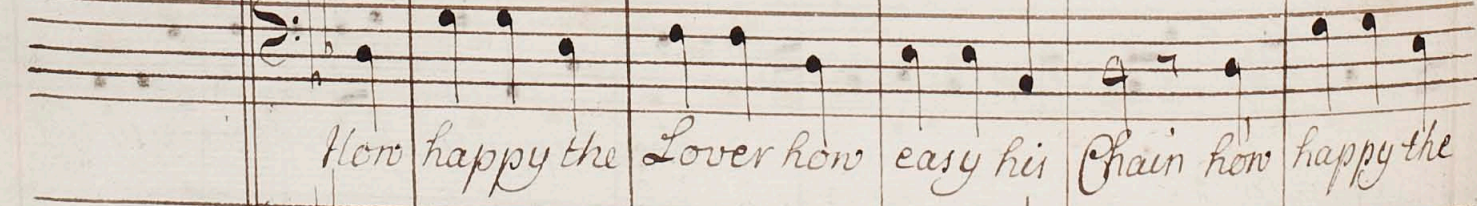
Chorus How happy the Lover how easy his Chain how happy the



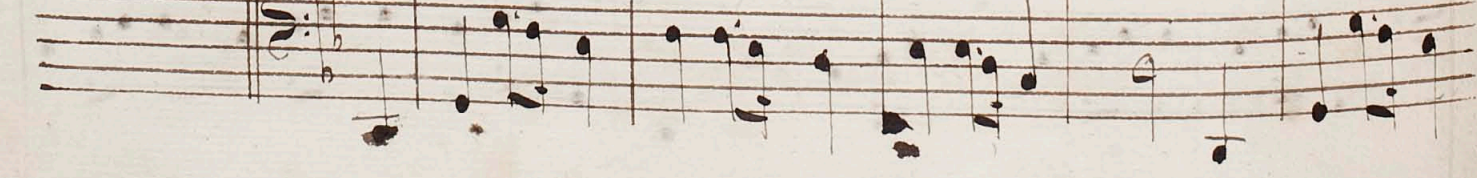
How happy y Lover how easy his Chain how happy the

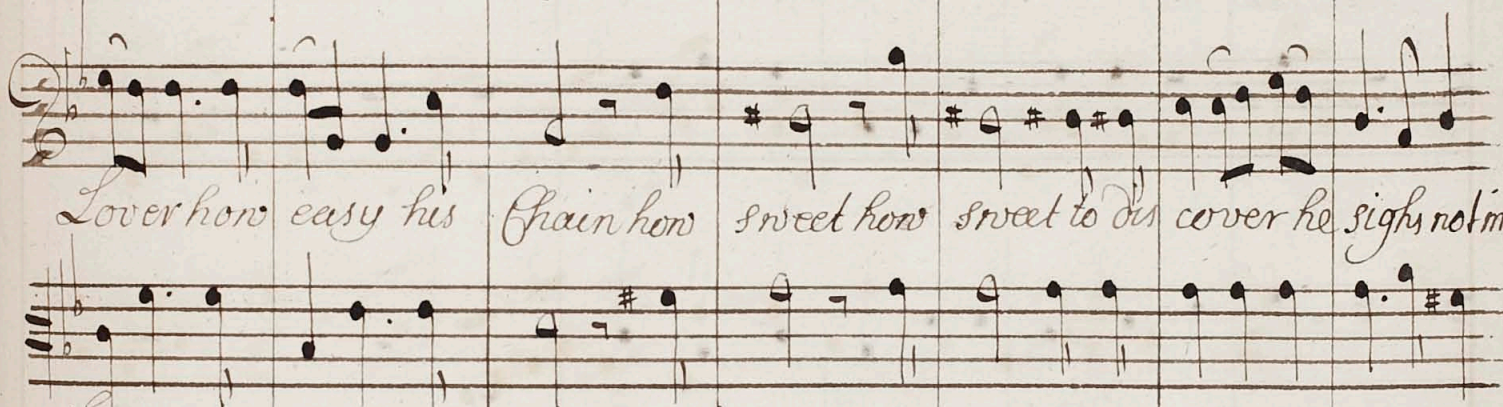
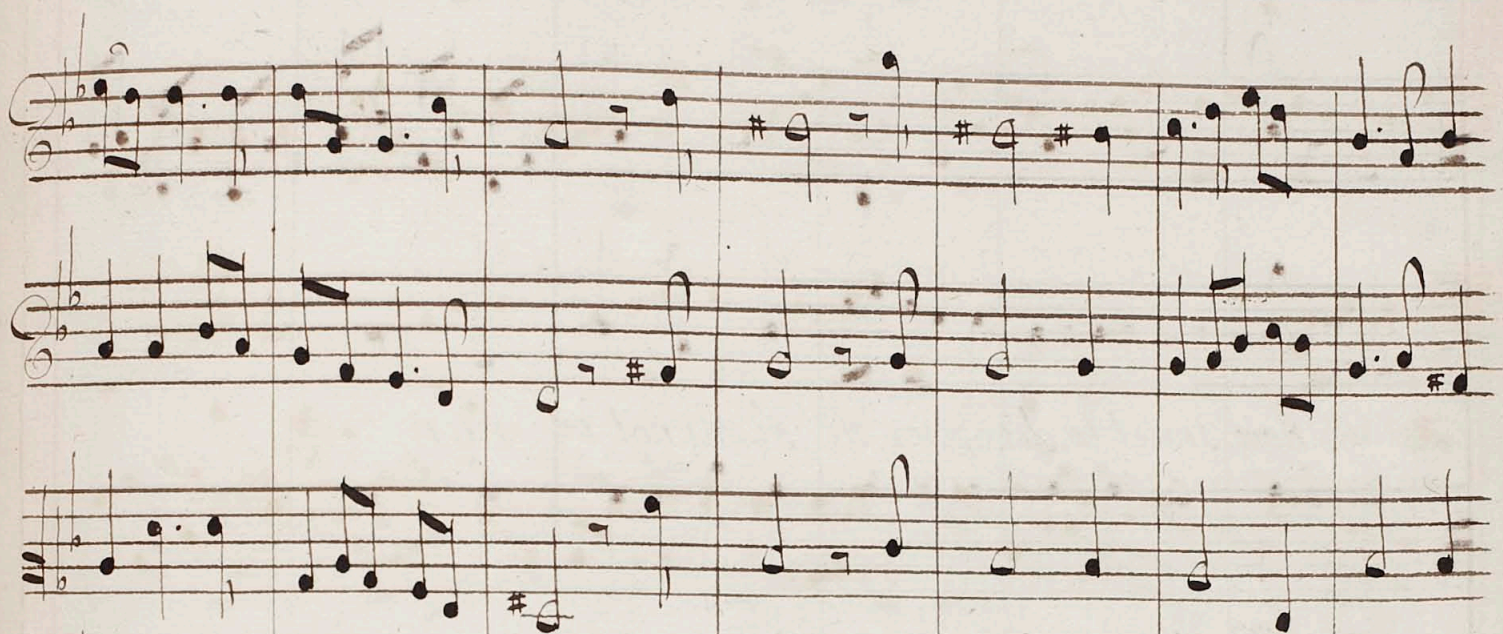


Chorus How happy the Lover how easy his Chain how happy the

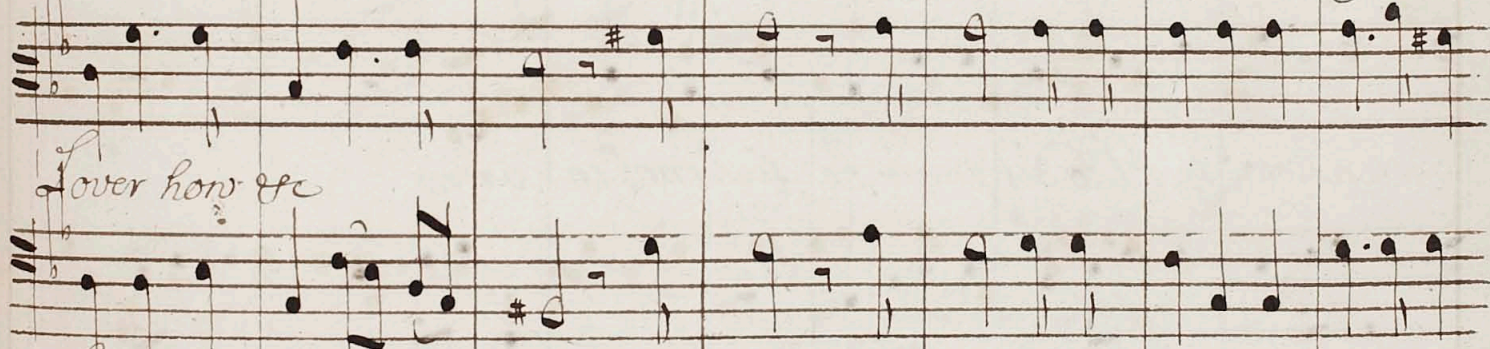


How happy the Lover how easy his Chain how happy the

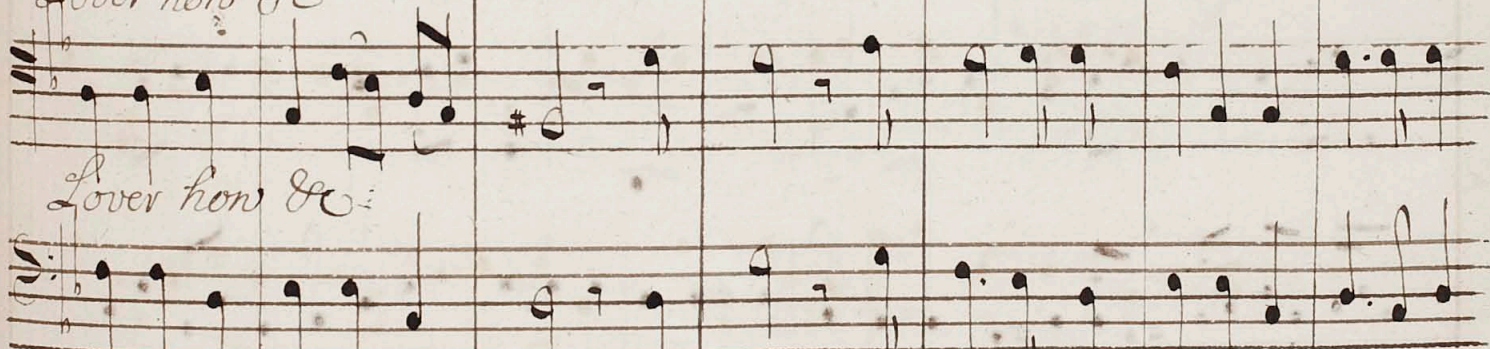




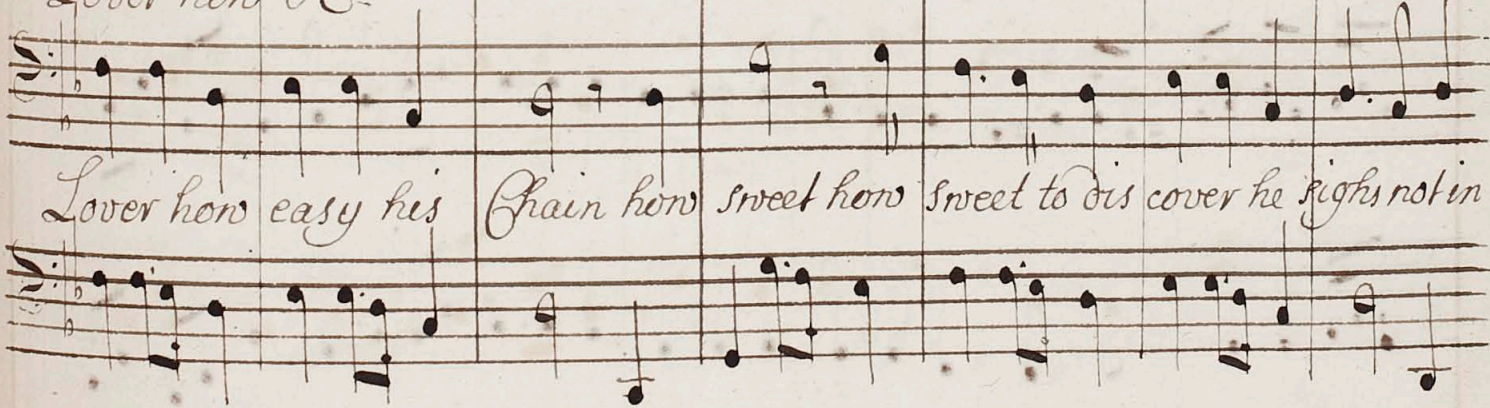
Lover how easy his Chain how sweet how sweet to dis cover he sighs not in



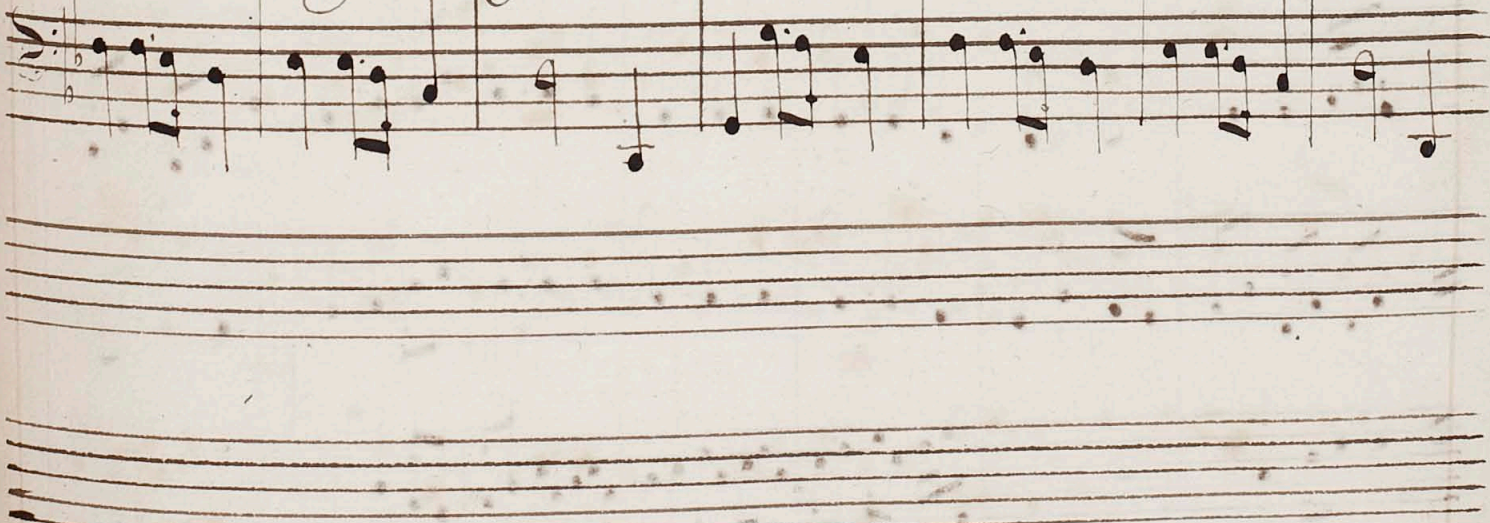
Lover how &c



Lover how &c



Lover how easy his Chain how sweet how sweet to dis cover he sighs not in





Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written in cursive script below the staves.

vain how Sweet to discover he sighs not in vain

vain how &c

vain how &c

vain how Sweet to discover he sighs not in vain

Royal
Academy
of Music
Library

Violin

Haut boys

Viol



Handwritten musical notation for the first system, consisting of four staves. The notation includes various notes, rests, and accidentals. The word "Haut" is written below the second staff.

Handwritten musical notation for the second system, consisting of four staves. The notation includes various notes, rests, and accidentals. The words "H:", "V", "H", "V", "H", and "Both" are written below the first staff. The word "For" is written at the end of the fourth staff.

Handwritten musical notation for the third system, consisting of four staves. The notation includes various notes, rests, and accidentals. The lyrics "For Love every Creature is form'd for" are written above the second staff, and "Love every Creature is form'd by his Nature for love every Creature is" are written below the third staff.



Love every creature for love every creature is form'd by his
fram'd for love every creature is form'd is form'd by his

Nature no Joys --- are a bove the Plea ---
Nature No Joys are a bove the Plea ---

--- Pures of love no Joys are a bove the
--- Pures of love no Joys to the

pleasures of love no Joy --- s are a bove no
pleasures of Love no no no no no no no Joy ---

(162)



Handwritten musical score for two voices (Soprano and Bass) with lyrics. The music is written on two staves per system, with a treble clef for the Soprano and a bass clef for the Bass. The lyrics are written below the staves.

no no no no Joys are a bove no no no no no no

... .. I are a bove no no no no no no no

Joys are a bove the pleasures the pleasures the pleasures of Love

Joys are a bove the pleasures the pleasures the pleasures of Love

Chorus

Chorus



No Joys are above the pleasures of Love no no no no no no

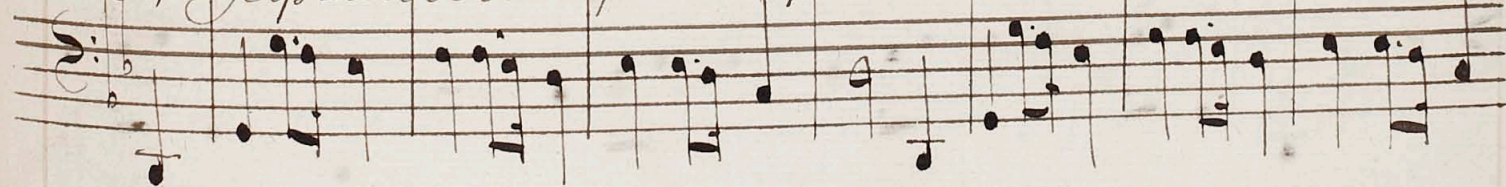
No &c

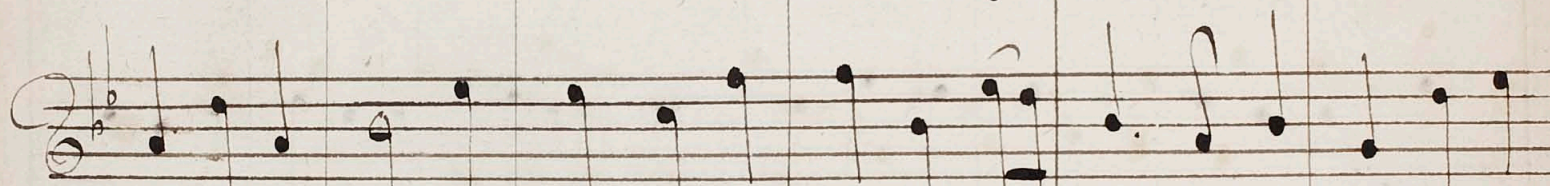
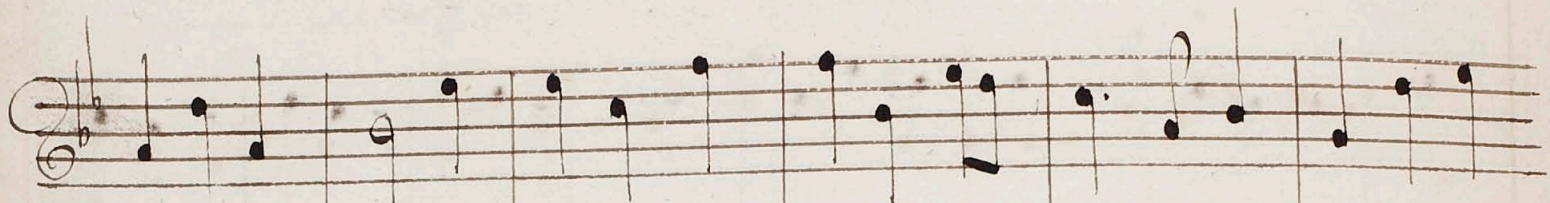
no no no no no no no

No &c

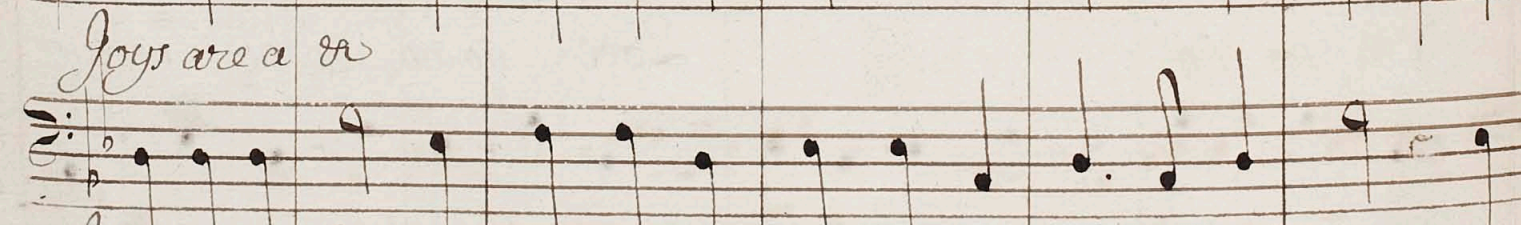
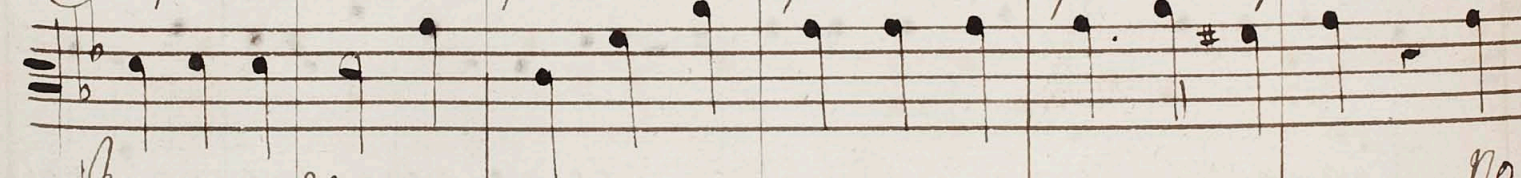
Love no no no no no no

No Joys are above the pleasures of love no no no no no no

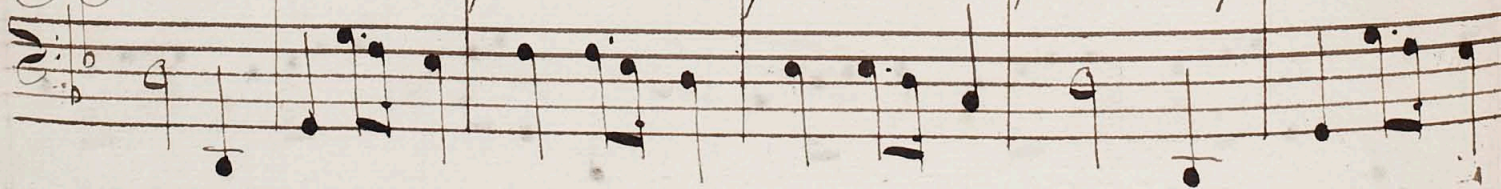


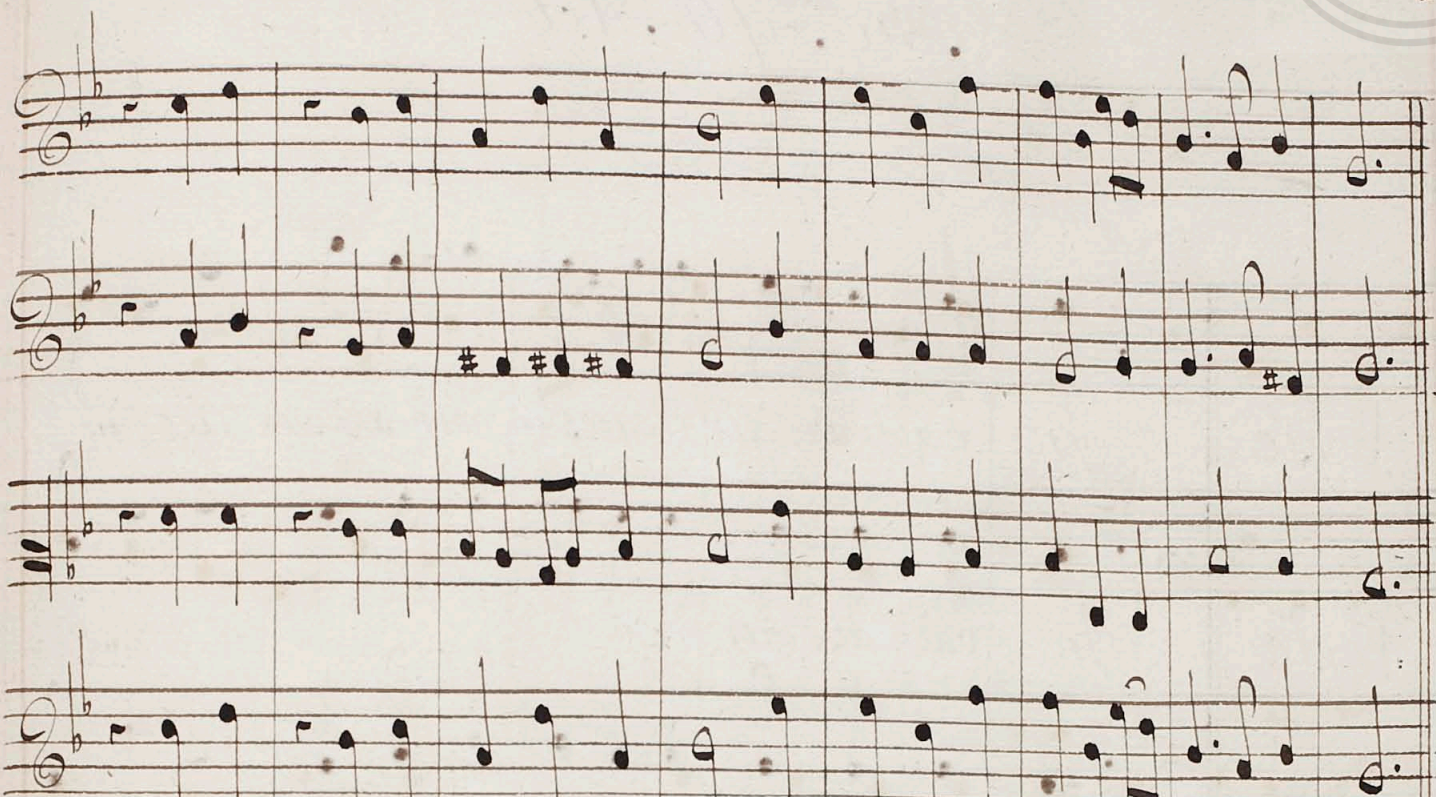


Joys are a bove the pleasures the pleasures the pleasures of love no no



Joys are a bove the pleasures the pleasures the pleasures of love no





no no no no Joys are above the pleasures & pleas' & pleas' of Love

no no no no Joys & Love

no no no no Joys & Love

No no no no Joys are above the pleas' the pleas' the plea of Love

The
End of the Fourth
Act

The Fifth Act

Verse In vain are our Graces in vain are our Eyes in

Verse In vain are our &c in

Verse In vain are our &c in

vain are our Graces if love we dispise when age frowns faces tis too

vain are our &c when too

vain are our &c too

late to be wise 'tis too late too late 'tis too late to be wise

late to be &c wise

late to be &c wise

late to be &c

Ver 3 Men:

Then use the sweet blessing then use y sweet blessing while now in pos-

Then use the sweet &c pos=

Then use the sweet &c pos=

Then use the sweet &c pos=

=ering no Joy no no Joy are a bove no Joy are a bove y pleas of Love

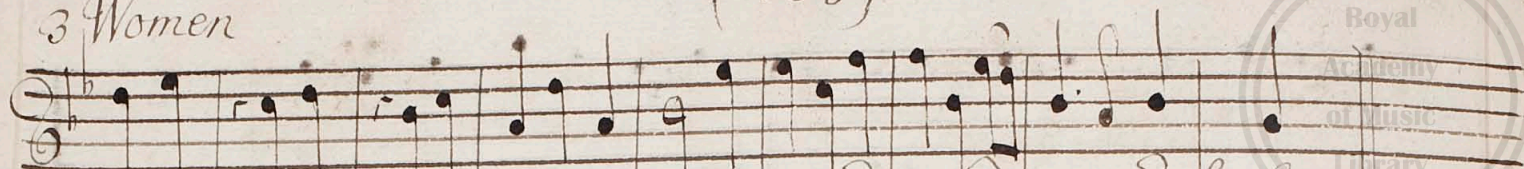
=ering no &c of Love

=ering no &c of Love

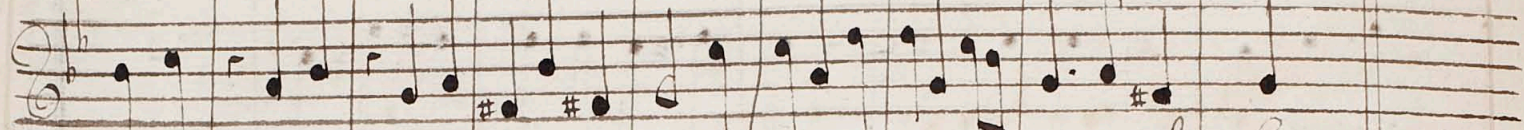
=ering no &c of Love

3 Women

(168)



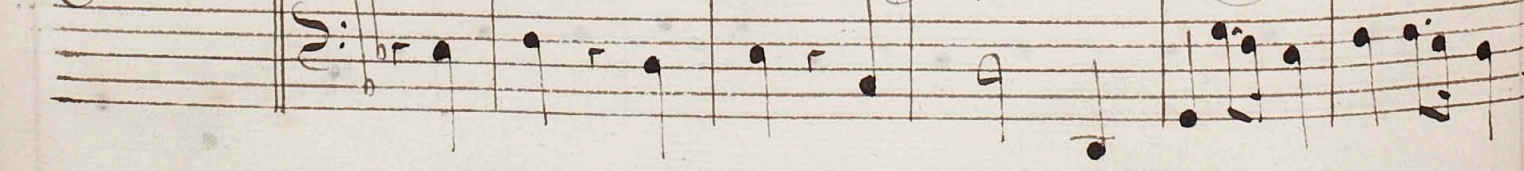
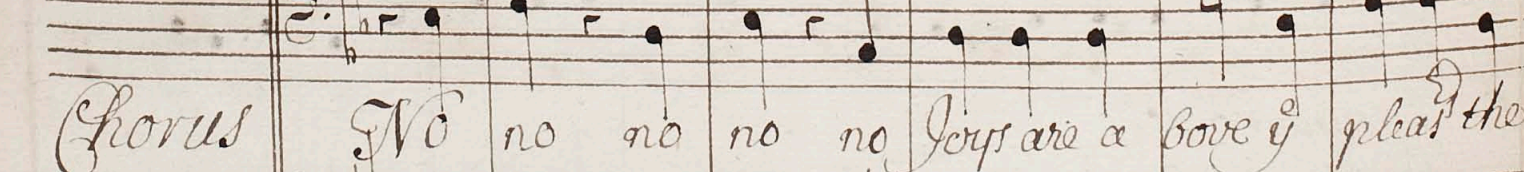
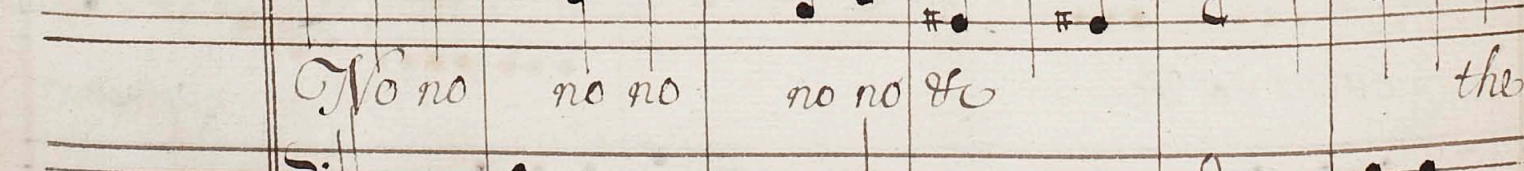
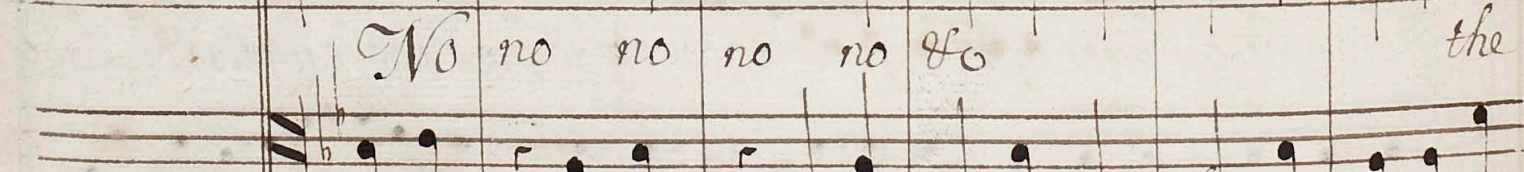
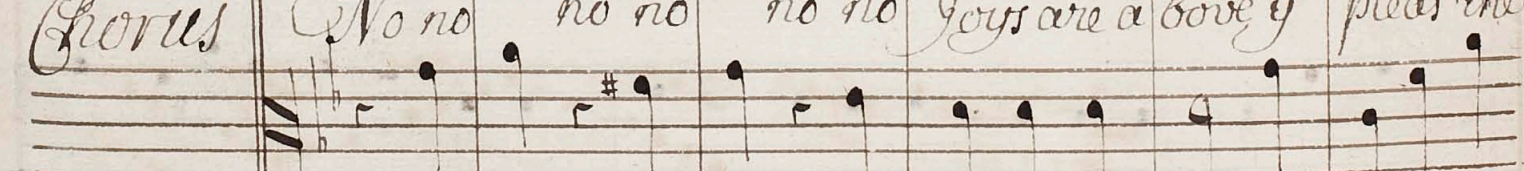
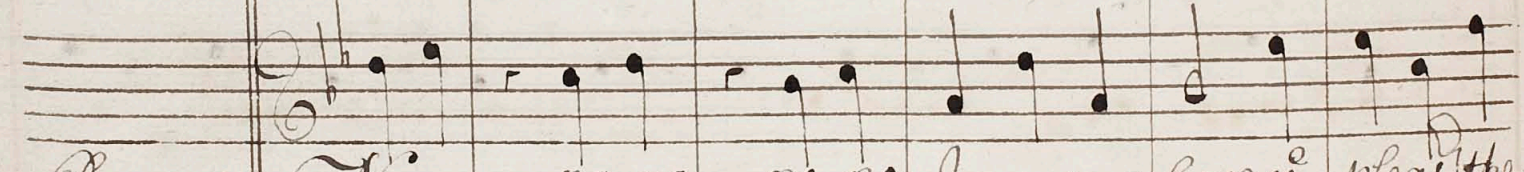
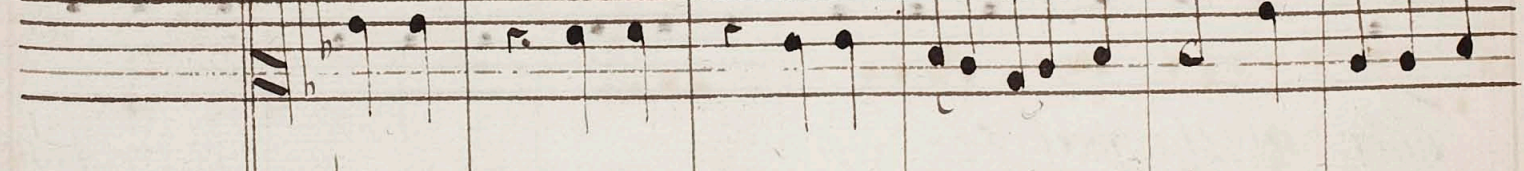
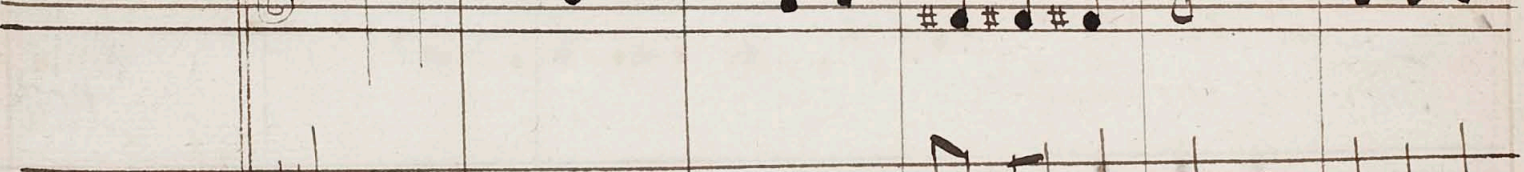
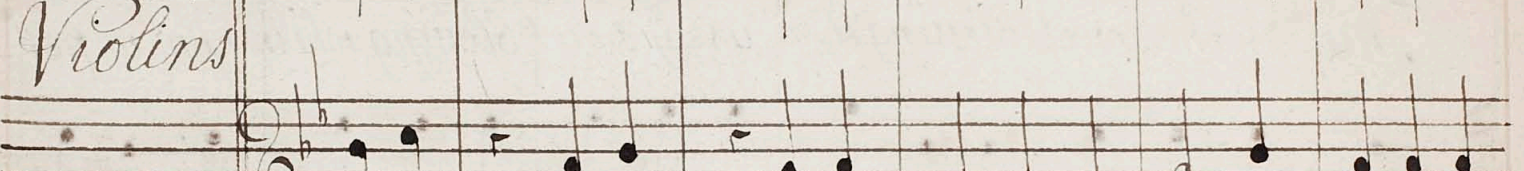
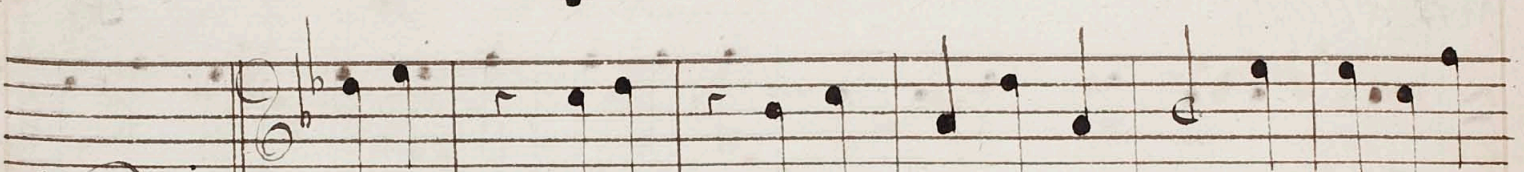
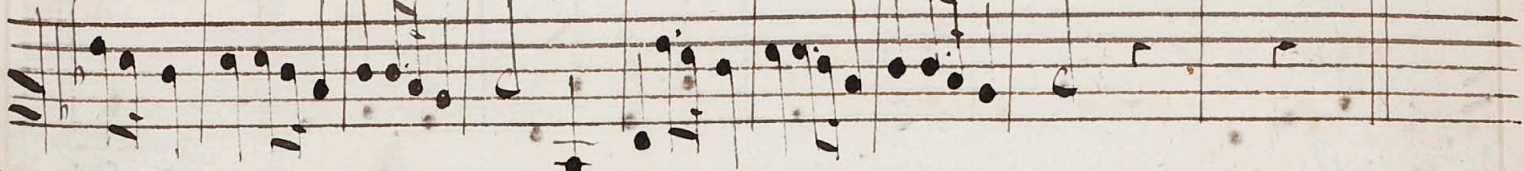
No no no no no no Joy are a bove y pleas y pleas y pleas of Love



No no &c of Love



No no &c of Love





pleasurs the pleasurs of Love



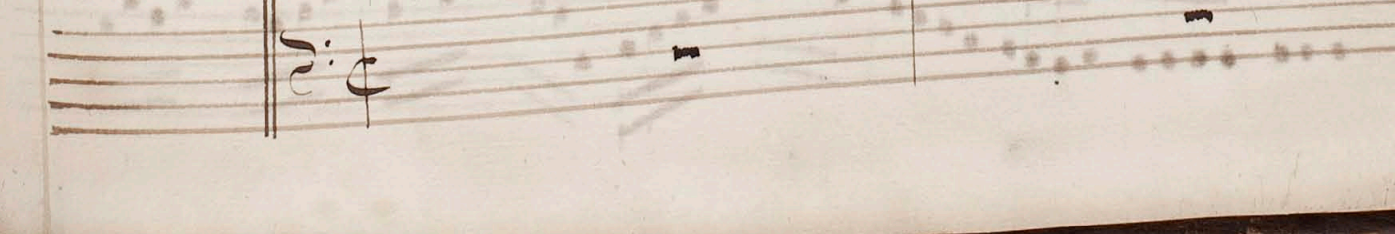
pleasurs the pleasurs of Love



pleasurs the pleasurs of Love



pleasurs the pleasurs of Love





Handwritten musical score on page 170, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and clefs, arranged in a structured format typical of 18th-century manuscript notation. The page is divided into systems, with each system containing multiple staves. The handwriting is in dark ink on aged, slightly discolored paper. The notation includes various musical symbols such as notes, rests, and clefs, arranged in a structured format typical of 18th-century manuscript notation. The page is divided into systems, with each system containing multiple staves. The handwriting is in dark ink on aged, slightly discolored paper.



Yee blust



ring brethren of the skies -



Handwritten musical score for the first system, measures 1-8. The system consists of five staves. The first four staves are for instrumental parts: Treble, Bass, and two other parts. The fifth staff is for the vocal part, with the lyrics "whose breath has ruffled all the watry" written below it. The music is in a common time signature and features complex rhythmic patterns with many beamed notes.

Handwritten musical score for the second system, measures 9-16. The system consists of five staves. The first four staves are for instrumental parts. The fifth staff is for the vocal part, with the lyrics "Plain retire re tire re" written below it. The music continues with similar complex rhythmic patterns.

= tire re tire and let Britannia rise re =

= tire retire and let Britannia rise in Tri - - -



Handwritten musical score for voice and instruments. The score consists of five staves. The first two staves are for a vocal line, with lyrics "Dumph ore the main" written below the third staff. The third staff is for a keyboard instrument, with a dashed line indicating a continuation of the melody. The fourth and fifth staves are for a string instrument, with the text "For Flutes" written below the fourth staff.

Handwritten musical score for two flutes and a vocal line. The score consists of four staves. The first two staves are for Flute 1^{mo} and Flute 2^{do}. The third and fourth staves are for the vocal line, with lyrics "Verse Serene and calm and void of feare" written below the third staff.

(175)

Serene and calm ... and void of fears y^e

Queen of Islands the Queen of Islands must appeare serene &

calm ... Serene and calm and void of fears y^e Qⁿ of



Handwritten musical notation on five staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical notes and rests. The first staff begins with a treble clef and a B-flat key signature. The second staff begins with a treble clef and a B-flat key signature. The third staff begins with a bass clef and a B-flat key signature. The fourth staff begins with a bass clef and a B-flat key signature. The fifth staff begins with a treble clef and a B-flat key signature.

Islands must appeare

Serene and calm

Handwritten musical notation on five staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical notes and rests. The first staff begins with a treble clef and a B-flat key signature. The second staff begins with a treble clef and a B-flat key signature. The third staff begins with a bass clef and a B-flat key signature. The fourth staff begins with a bass clef and a B-flat key signature. The fifth staff begins with a treble clef and a B-flat key signature.

Serene and calm

and void of feare the Queen of

Handwritten musical notation on five staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical notes and rests. The first staff begins with a treble clef and a B-flat key signature. The second staff begins with a treble clef and a B-flat key signature. The third staff begins with a bass clef and a B-flat key signature. The fourth staff begins with a bass clef and a B-flat key signature. The fifth staff begins with a treble clef and a B-flat key signature.

Islands must appeare

Handwritten musical notation on two staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical notes and rests. The first staff begins with a treble clef and a B-flat key signature. The second staff begins with a bass clef and a B-flat key signature.

Violins

This page contains a handwritten musical score for Violins, page 177. The score is written on ten staves, organized into five systems of two staves each. The notation is in treble clef with a common time signature (C). The first system begins with a double bar line. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several slurs and phrasing marks throughout the piece. The ink is dark brown, and the paper shows signs of age and wear. A circular library stamp is visible in the upper right corner.



Handwritten musical score on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as treble and bass clefs, time signatures, notes, rests, and dynamic markings. The manuscript is written in dark ink on aged, slightly discolored paper. The first system begins with a treble clef and a 3/4 time signature. The notation is dense, with many beamed notes and rests. The second system starts with a double bar line and a repeat sign. The third system begins with a treble clef and a 3/4 time signature. The fourth system starts with a treble clef and a 3/4 time signature. The fifth system begins with a treble clef and a 3/4 time signature. The notation is dense, with many beamed notes and rests. The manuscript is written in dark ink on aged, slightly discolored paper.

This page contains a handwritten musical score on ten staves. The notation is dense and complex, featuring numerous triplets, sixteenth notes, and various accidentals (sharps, naturals, and flats). The staves are organized into two systems of five staves each. The first system includes a treble clef on the first staff and a bass clef on the fifth staff. The second system also includes a treble clef on the first staff and a bass clef on the fifth staff. The notation is written in black ink on aged, slightly discolored paper. The right edge of the page shows the binding of the book, with a red and blue patterned cover visible.

(180)



Handwritten musical notation on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and accidentals.

*Verse
and*

Handwritten musical notation on two staves, continuing the piece from the previous section.

Chorus

Round thy Coast fair Nymphs of Britain

Round thy Coast fair Nymphs of Britain

Round thy Coast fair Nymphs of Britain

Chorus

Round thy Coast fair Nymphs of Britain

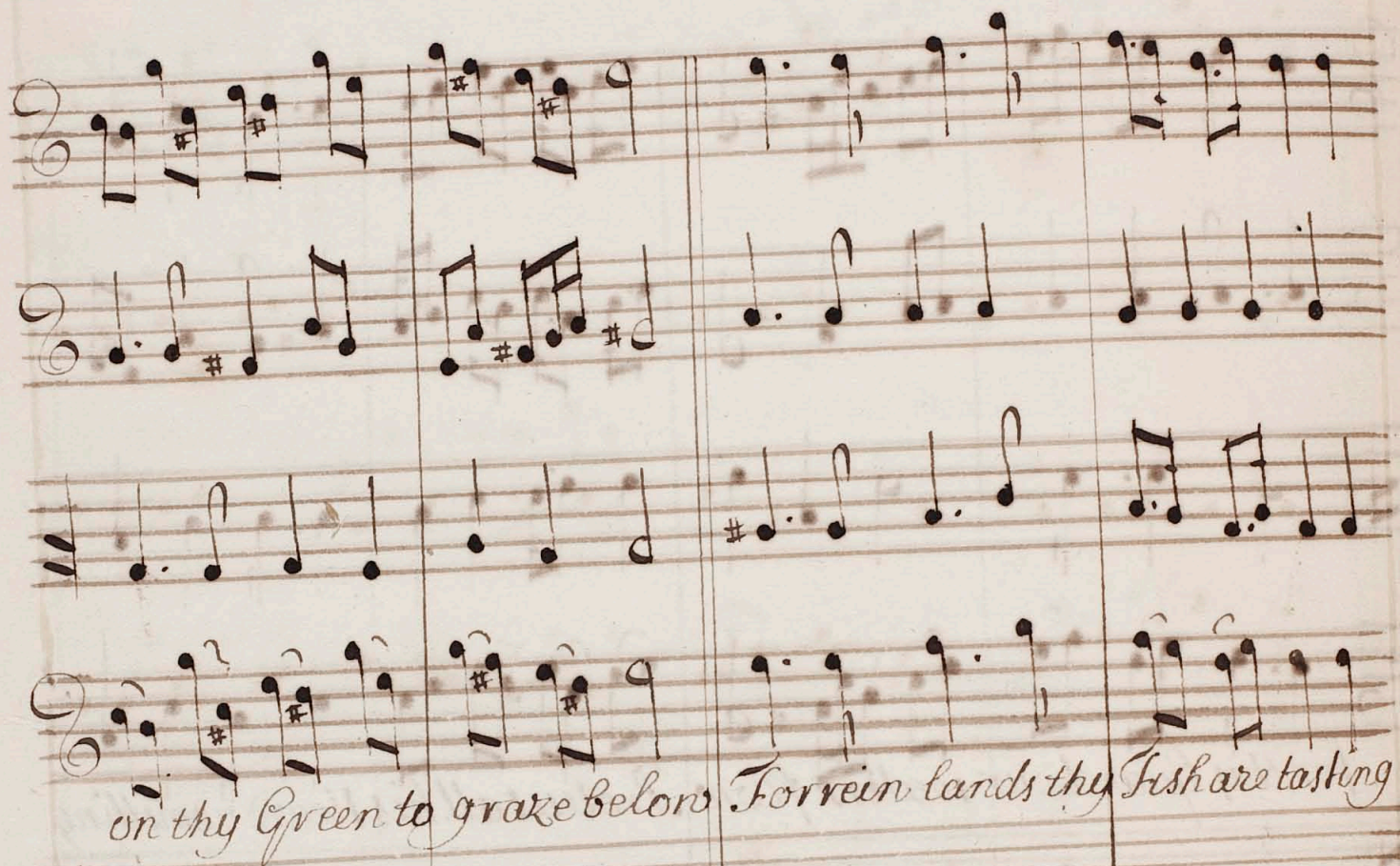
Handwritten musical notation on two staves, corresponding to the final chorus line.

for thy Guard our waters flow Proteus all his Heard admitting

for thy Guard our waters flow Proteus all his Heard admitting

for thy Guard our waters flow Proteus all his Heard admitting

for thy Guard our waters flow Proteus all his Heard admitting



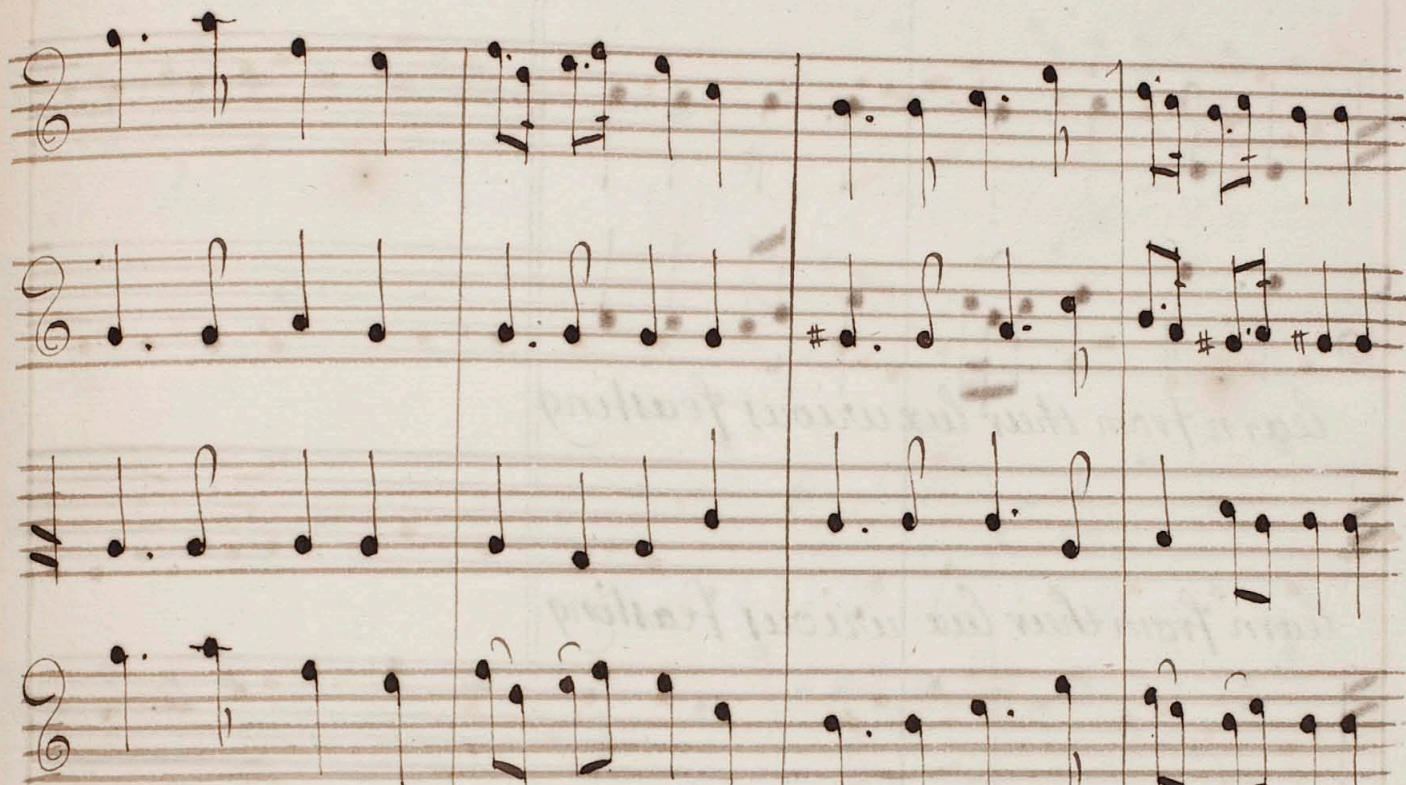
on thy Green to &c

tasting

on thy Green to &c

tasting

on thy Green to graze below Forrein lands thy Fish are tasting

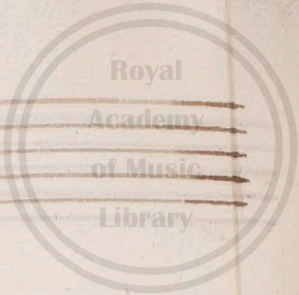


learn from their luxurious feasting forrein Lands they fish are tasting

learn from their &c

learn from their &c

learn from their luxurious feasting forrein Lands they fish are tasting



(184)

Handwritten musical notation on six staves. The first two staves are treble clef, and the last two are bass clef. The lyrics "learn from their luxurious feasting" are written in cursive below the staves.

Verse

Verse

Verse

For folded flocks & fruitfull

For folded flocks & fruitfull Plains the

Plains the shepherds & the Farm Gains the
Shepherds and y Farm Gains the shepherds and the

Fair Britain all all all
Shepherds & the Farm gains fair Britain all all all
Farmers gains fair Britain all all all

all all all the world outvies for folded flocks & fruitfull
all all all the world out vies fair Britain all all
all all all the world outvies fair Britain all all all

Plains the shepherds & the Farm gains fair Britain all all
 all all all all all all the world out vies
 all all all all all all the world out vies

all all all the world out vies and Pan as in Arcadia
 all all all the world out vies and &c
 all all all the world out vies and &c

Reigns and Pan as in Arcadia Reigns where pleasure
 Reigns and &c Reigns where pleasure
 Reigns and Reigns where pleasure

mix'd with profit lies Tho Jasons Fleece was fam'd

mix'd with profit lies Tho Jasons Fleece was fam'd

mix'd with profit lies Tho Jasons Fleece was fam'd

was fam'd of old the Brittish Wool the Brittish wool is growing

was fam'd of old y Brittish Wool the Brittish Wool is growing

was fam'd of old the Brittish Wool y Brittish wool is growing

growing Gold no Mines can move no no no no no no no

growing Gold no no no no no no no no no no

growing Gold no no no no no no no no no no



no no no no no Mines can more of wealth supply it keeps it

no no no no no Mines &

no no Mines can more can more of wealth supply it keeps it

keeps the Peasant from the cold and takes & takes for Kings

keeps the Peasant from the cold and takes & takes for Kings

keeps the Peasant from the cold and takes & takes for Kings

the Tyrian die

the Tyrian die

the Tyrian die

Song -

Verse

Fairer Isle all Isles ex celling seat of

pleasure and of Love Venus here will quit her

mind

dwelling and for sake her Cyprian Grove Cupid

mind

from his favorite Nation care and envy will re-

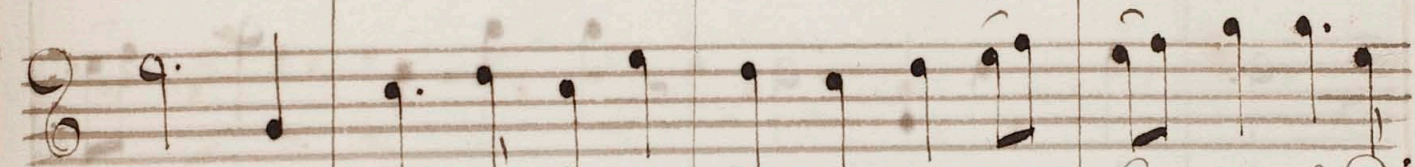
mind

move Jealo sy that poy sons passion and dis-

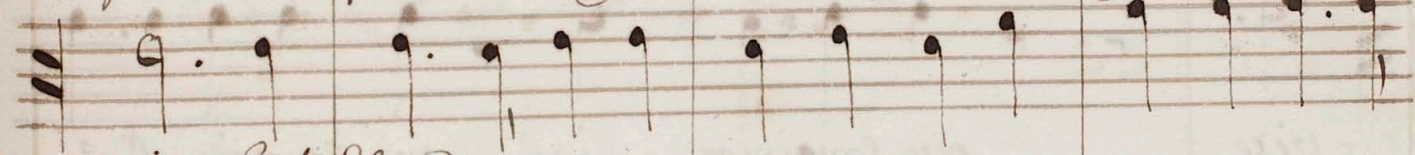
pair that dyes for Love

mind

*Grand Chorus**Trumpets
&
Violins**Chorus**Our Natives not a lone appear to court y Martiall**Our Natives &c**Martiall**Our Natives &c**Martiall**Chorus**Our Natives not a lone appear to court y Martiall*



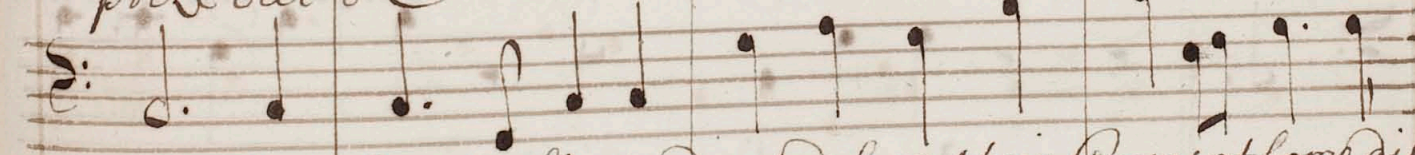
prize but forrein kings adopted here their Crowns at home dis=



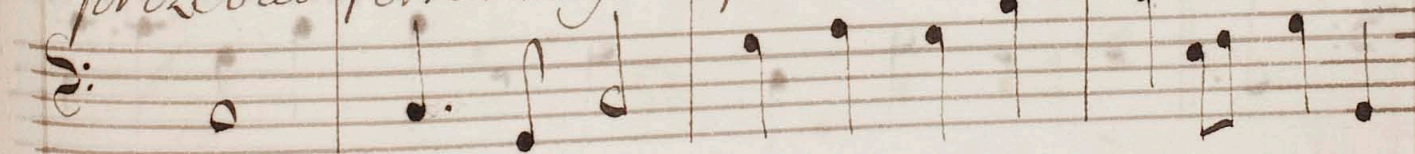
prize but &c



prize but &c



prize but forrein kings adopted here their Crowns at home dis=

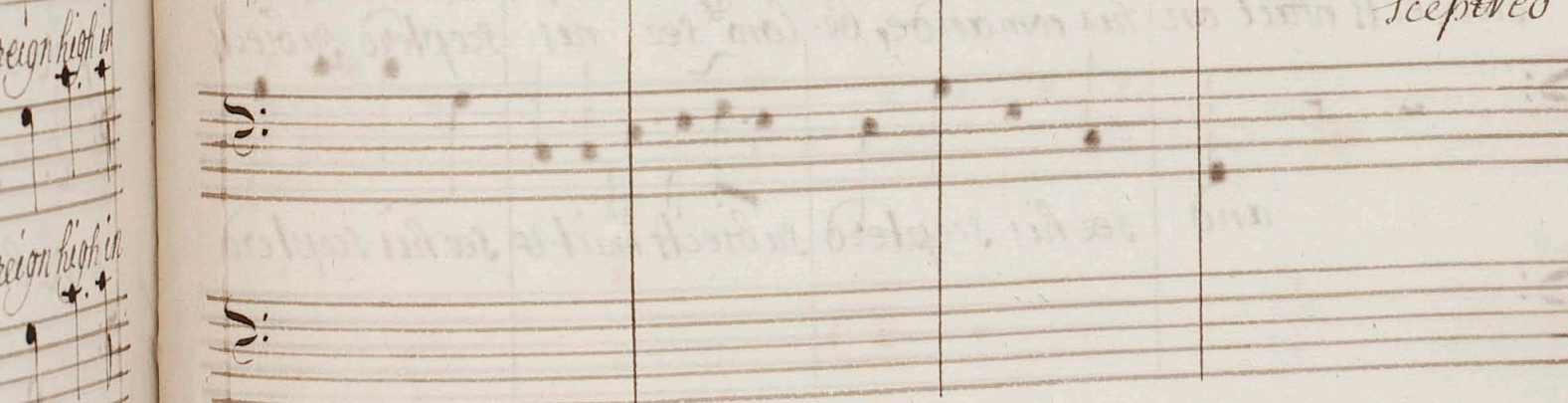
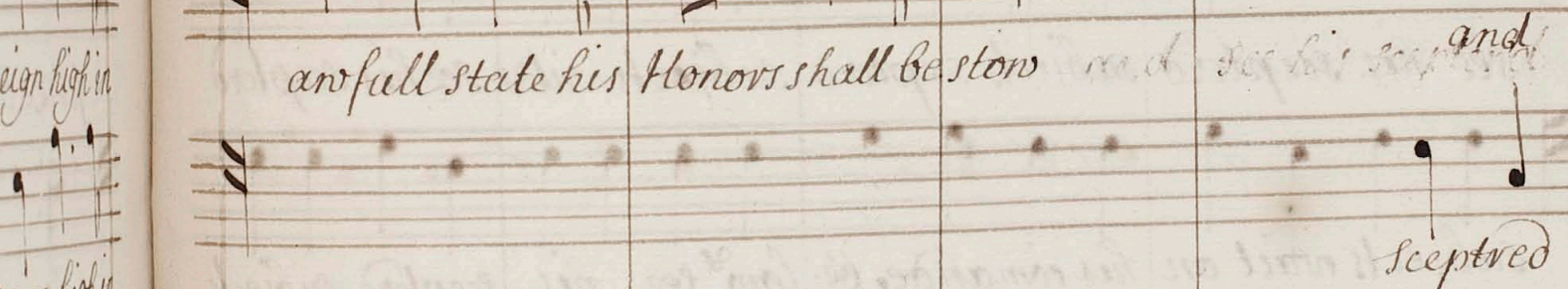


Our sovereign high our sovereign high on

our sovereign high our sovereign high in

Our sovereign high our sovereign high in

Our sovereign high our sovereign high in



subjects wait on his commands below and see his scepter'd subjects
see his scepter'd subjects scepter'd subjects wait & see his scepter'd
subjects wait on his commands, below & see his scepter'd subjects
and see his scepter'd subjects wait & see his scepter'd

wait on his on his commands be low

subject wait on his commands be low

wait on his on his commands be low

subject wait on his commands be low

Finis



Handwritten musical notation on ten staves. The notation consists of small, dark, dot-like marks placed on the lines of the staves, representing a form of musical shorthand or a specific notation system. The notation is arranged in a series of horizontal lines across the page, with some staves containing more dense clusters of dots than others. The paper is aged and shows signs of wear, including discoloration and faint smudges.









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